7th War Loan

2 DOWN AND 1 TO GO - - ON TO TOKYO!

Let's Hit 'Em With War Bonds

7th War Loan

VARIETY

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B'WAY FEARS OVERSEAS DEMANDS

GI's in England Develop British Films and Stars for U. S. Audiences

American GI's are helping to establish British film stars and are also teaching British producers something about the kind of films which will have the best b. o. chances in the United States. That's according to J. Arthur Rank, British film leader, who controls about 60% of the studios in England, some 660 theatres in the best situations, and a vast distribution organization.

British producers feel that if American doughboys go for a British screen player over there, then kindred Americans would likely respond in the same way in the U. S. The players drawing maximum response from U. S. servicemen in England are those who will be established most quickly as stars in pictures aimed for the worldwide and particularly the U. S. theatres.

Discussing trade aspects following his arrival in N. Y. from Canada last Monday (4), Rank said that he, personally, does not believe in film quotas. "If we can't make a profit against open competition then we

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Mike Todd, in London, Takes Job Seriously In Sizing Up GI Program

By BOB MUSEL

London, May 25.

The uniform *must* make a difference, for Mike Todd pulled into town decked in olive green on a War Dept. mission, and of all the showfolk who have slithered through this war-weary metropolis the erstwhile ebullient, boy-wonder producer was the most intense, the most serious. Todd made it clear he was here strictly in an official capacity, and outside of one fast gander at the early-to-bed nightlife spent his time compiling recommendations

(continued on page 4)

SHERWOOD WORKING ON FDR BIOG FOR METRO?

Deal initiated by Metro with playwright Robert E. Sherwood many months ago to write an original yarn for the studio has reportedly been closed. Understood that Sherwood is being retained for a 13-week period for a fee of $125,000 and that he's to prepare a script about Franklin Delano Roosevelt.

Negotiations with Sherwood were opened and carried on in line with the policy adopted by Metro editorial department execs to line up name writers via cash retainers.

Sidney Kingsley, Carl Sandburg and several others were given cash advances against future literary deliveries. Kingsley's deal was for around $150,000, also providing for about the same length of time as Sherwood at the studio. Sandburg did his writing away from the studio.

Leigh Brews One

First post-VE Day spectacular to resume its Broadway career lights up Monday (11) when the famed cartoon sign at 7th ave. and 46th st. returns for first time since the blackout. First tungsten display will be sponsored by Schaefer Brewing Co.

Bill for the Douglas Leigh spec will include (a) raising of the flag on Iwo Jima, (b) a dancing short with either Rosario & Antonio or Ray Bolger, and (c) a comedy goodwill short titled "Hi, Neighbor."

Coney Jingling Hot Do-Re-Mi

By JO RANSON

Shrewd and practiced outdoor amusement operators at Coney Island predict a jackpot 1945 season at New York's principal seaside resort. With wartime restrictions on lights lifted, the boardwalk and Surf avenue game, ride and food attractions expect to do biz in fire-engine red if the weatherman doesn't let them down too heavily. There's heavy moola in the deep pockets of the proletariat, judging by the way the masses behaved Memorial Day (May 30), official

(Continued on page 44)

'Bell Bottom Trousers,' Old Sea Chantey, Rings The Bell as a Pop Hit

A sailors' chantey of obscure origin may yet become the "Mademoiselle from Armentieres" of World War II. The song, even before making the best seller lists, has been known to sailing men for many years. With the added stanzas improvised by GI's and high school

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NETWORK NABOBS DUE FOR EUROPEAN TOUR

Washington, June 5.

Col. Ed Kirby, head of Army PRO radio branch, has announced that high officials of radio are going overseas after film execs now touring former Nazi concentration camps have returned.

The radiomen's trip will not cover atrocity camps, Kirby said, but will be a general tour of war-smashed Europe so that they may gain useful information in programming shows on European conditions and on steps to be taken in the re-education of Germany

CASTING WORRY NEXT SEASON?

Demands of the Army for professional talent, to appear overseas at Pacific war fronts, plus European occupation and redeployment centers, are so heavy that managers fear they will have casting trouble for next season's shows. Hollywood is expected to supply a fair share of players to Broadway, but name artists of all amusement divisions are slated to join the USO-Camp Shows ranks, while hundreds of average actors are also being signed.

Some shows proposed by USO may not go overseas because of USO's insistence that all hands guarantee to remain for six months. Stars who have contracts for next season are willing to take the assignment during the summer, and it is up to USO to revise its stance on the six-month guarantee. Claimed that a high percentage of players who join the USO at this time will doubtless lose the chance of a season's work because of

(Continued on page 2)

Outdoor Vaude In Ball Parks

If present plans materialize, it'll be an even bet that the crowds jamming street cars and buses to the ball parks will be on their way to a vaude show instead of a baseball game.

Promoters lured by the heavy gate that can be obtained at baseball stadia are looking into the possibility of staging variety concerts there on the days that the diamond isn't used for sports. The plan has already been tried successfully in the south and is now traveling in the direction of New England.

Frank Dubinsky, a concert pro-

(Continued on page 48)

THESPS WILL TOUR TO PLUG LASTING PEACE

Theatre, film and radio personalities are preparing to barnstorm the country on behalf of peace and a strong United Nations Organization, as outlined yesterday (Tues.) by Edward Chodorov.

Chodorov was one of the speakers at a luncheon at the Astor hotel, N. Y., called by Fredric March, treasurer of the Independent Citizens Committee of the Arts, Sciences and Professions.

The luncheon was called primarily for the purpose of raising funds for the work of the committee which started out as a political group in the last Presidential campaign, but has broadened its interests to include civic affairs. Other speakers in addition to Chodorov were J.

(Continued on page 50)

24 Clicks of 83 Premieres Sock Over Broadway's 1944-45 Legit Season

By JACK PULASKI

Broadway's top theatre year since the start of the war was recorded during the season of 1944-45, which technically terminated Saturday (2). Not only did legit production spurt way over 1943-44 but the number of successes increased considerably.

The hit parade was so pronounced that some showmen rate the season as the best in a decade. There were 83 new shows presented—not counting 14 which quit out of town—and of the total, 24 clicked. Half of that number were smash hits.

Occasionally one or two attractions are produced which play for several seasons but among the bellringers of '44-45, there are five straight plays predicted to score runs of two years or more. Including five revivals and repeat engagements, Broadway's total number of shows went over the 100 mark. The

(Continued on page 48)

Kronenberger Winnah!

Louis Kronenberger, of PM, has won the 1944-45 "Variety" boxscore of New York drama critics. Lewis Nichols of the Times was second.

Details in Legitimate department.

Chi Bleats Vs. B'way Producers

By MIKE CONNOLLY

Chicago, June 5.

Broadway producers are getting slapped around plenty by Chicago drama critics these days, which isn't unusual for Chi. A week's cullings from the columns include these diatribes:

Bob Casey, News: "New York has the answer—Chicago is really a hick town populated by theatregoing saps who will pay hard cash for anything that Broadway's custodians of the old culture choose to send out here."

Claudia Cassidy, Tribune: "Billing

(Continued on page 15)

Is It $150 Worth Of Junk or 9G of Art?

Los Angeles, June 5.

Fritz Henkels, sculptor, filed suit against Fox-West Coast Theatres, demanding $9,930 for his statuary that once stood in the forecourt of the Grauman's Egyptian theatre on Hollywood Blvd.

F-WC attorneys answered that it cost $150 to hire a junkman to haul the statues to the city dump.

Pixers Producing L. A. Welcome Show For Patton, Doolittle

Hollywood, June 5.

Mervyn LeRoy has been selected by Mayor Bowron to produce a show at the Coliseum Saturday night (9), climaxing the welcome back to the U. S. of Generals George E. Patton and James H. Doolittle.

Y. Frank Freeman is representing the film industry and has placed all facilities of the studios and talent at the city's disposal. Writers are lending their talent for the dramatized spectacle being readied to precede the introduction of the two generals.

Flacks have also gone on loanout from the Hays office and studios to give the event a heavy play.

FOR TELEVISION

The Hour Of Charm

All-Girl Orchestra and Choir

Conducted by

Phil Spitalny

Studios Continue to Hop on Latin-Am. Band (Wagon) for Added Conga to B.O.

By WHITNEY WILLIAMS

Hollywood, June 5.

Latin-American markets shortly will be flooded not alone with American-localed product but with pictures patterned against countries of the home teams as well. Ever since Walt Disney's "Saludos Amigos" made such inroads on coin below the border, Hollywood producers have been preparing scripts with backgrounds of Spanish-speaking nations until today the trend is very Latin-American. Few studios are passing up this golden opportunity to cultivate friends and open up new outlets in the republics to the south.

Republic, which just now is celebrating its 10th anniversary, appears to have got the jump on other companies, apart from Disney, who, besides "Saludos," has his high-grossing "Three Caballeros." Nearly a year ago, this studio recognized the popular appeal of Ary Barroso's song "Brazil," and made a picture around the song title, bringing the songwriter from that country to Hollywood to clef additional numbers for the production.

Hardly were the cameras cold than James FitzPatrick, who for years has turned out travel shorts for Metro, made a deal with Republic to produce a bilingual film, "Song of Mexico," in Mexico. He traveled up and down the corridors of Mananaland to film this: Acapulco, Cuernavaca, Mazatlan, Guadalajara, and a dozen other picturesque ports of call. Herbert J. Yates, company head, is reported to have been so enthusiastic about this picture that he immediately signed FitzPatrick to make another, this one probably to be about Cuba, after producer returns in the fall from England.

Maraca Musicals

Republic currently is producing "Mexicana," musical co-starring Constance Moore and Tito Guizar, with Estelita and other Latin American artists, and in July or August "Rio de Janeiro" is slated to roll, also with Guizar in top male role. Studio probably will utilize musical services of Ary Barroso again for this one. Herman Millakowsky's drama, "Strange Obsession," soon to start, will unfold for most part in Mexican setting.

RKO is very Latin America-minded also, with "Pan-Americana," a musical, already released, and "Magnificent Tramp," to star Cantinflas, Mexico's leading comedian, coming up. John H. Auer, who produced-directed "Pan-Americana," will repeat with Cantinflas film, which very likely will be filmed in part in Mexico City. Present plan is to make this in English and Spanish.

Another production in this cycle is "Cornered," which will star Dick Powell in an Argentine setup, directed by Edward Dmytryk. Director has just returned from three weeks in Buenos Aires, where he had several thousand feet of background footage lensed for picture, slated as one of RKO's most ambitious for coming season.

Metro's Contribution

Metro is about to start two, "Holiday in Mexico" and "Fiesta Brava." First, probably to be filmed in Technicolor, is a Joe Pasternak production, and will return Ilona Massey to the screen, as well as present Jane Powell and Jose Iturbi. Esther Williams has been tentatively set for "Fiesta," also a musical.

"Masquerade in Mexico," pairing Dorothy Lamour and Arturo de Cordova, is already in the can at Paramount, this company some time ago having turned out "Bombalero," Technicolor musical short which was up for an Academy award. Columbia also has completed "Gay Senorita," starring Jinx Falkenburg, and while this musical has Olvera Street, in Los Angeles' Mexican quarter, for background, it definitely can be included in any Latin-American trend.

Laurel and Hardy's 'The Bullfighters" was released several weeks ago by 20th-Fox, as forerunner to its lineup of below-the-Border films. Company has several shaping up in script form, with "Mexico City" probably rolling first, with Carmen Miranda starred. There is also "Chica Chico," Damon Runyon production, and "Captain of Castile," from Samuel Schellabarger best-seller, which unfolds in part in the Mexico of Cortez period. William LeBaron was scheduled to produce "Rio Cabana" before he left lot's roster of producers. Upon his departure, he announced he would return to make this as soon as the war permitted traveling to South America.

United Artists producer, Andrew Stone, some time ago reported he planned to produce "Pan-American Sensations of 1946" whenever he could trek to South America with a troupe. PRC is represented in lineup with "Club Havana," musical with Carlos Molina and his orchestra, and Isabelita, the dancer, prominently featured. Jack Schwarz also starts "Bombshell From Brazil" about June 8 for PRC release, and representative of Capra-Briskin unit announces that this new organization will turn out suitable production for Latin-American market.

MCA TRYING TO LURE JOSEPHINE BAKER HERE

Attempts are being made to import Josephine Baker into this country by Sidney Piermont, of Music Corp. of America. Piermont has been in correspondence with Miss Baker, foremost Negro entertainer on the Continent, who is currently attached to the French army as a lieutenant in the entertainment corps.

Piermont met Miss Baker while at Casablanca, where he served with Army Special Services.

This Songplugger Has Real Ups and Downs

Chicago, June 5.

A lotta songpluggers have their ups and downs, but Billy Moss, who's been at it off and on for 30 years, is having more than his share right now.

Moss, who carries his office in his hat, is currently plugging a ditty entitled "Serenade of an Old Guitar" while ascending and descending in a Woods Bldg. elevator, his extra-curricular avocation being that of operator.

Loop Landmark, Saratoga Hotel, Folds After 72 Yrs.

Chicago, June 5.

Saratoga hotel, oldtime Loop landmark and stopping place years ago of many of the greats of showbiz, closed the last of its stack of registers Friday (1) for good. Learned the Chi board of education, which owns the site, plans to wreck the eight-story, 72-year-old building as unsafe.

So the last of the hotel's 35 guests, some of whom have lived there for 30 years, moved out—among them "Doc" Mills, also somewhat of a landmark. Mills, who claims to be the Saratoga's official greeter, recalled last week when it used to be the gayest spot in Chi and a stronghold of free lunch where the sandwiches were piled so high the bartenders had to use hooks, like grocers use to haul packages down from the top shelf.

Gathering spot for theatrical and racing crowds, some of the guests included Gaby Deslys, Kitty Gordon, Lillian Russell, Richard Mansfield, Anna Held, George Ade, DeWolf Hopper, Fay Templeton, Weber & Fields, John Barrymore, Opie Read, Finley Peter Dunne, Snapper Garrison, the Reiff brothers (jockeys), P. D. Armour, who always drove a charabanc with six white horses out to Washington Park racetrack, packing the carriage with pretty girls. And many other w. k. oldtimers.

Located on South Dearborn street, property opened as a hotel under the management of James K. Sebree in 1885, passing through a great many other managements after Sebree died. In 1919 it was described as "the rottenest place in the world" by Police Captain Morgan Collins, who was referring to the many murders, suicides and other crimes that occurred there when it was no longer a fashionable place to stay.

But that isn't the way Mills and the other hangers-on feel about the Saratoga. After 30 years, their motto is, "It's small, but it's home, and we like it." Besides it's hard finding some place else to live.

GI Jukebox Jive to Jump

Thousands of jukeboxes for our farflung fighting and occupation armies are on the agenda as a morale-booster.

All of which is a further boom to Yankee music all over the globe.

155th WEEK!

KEN MURRAY'S

"BLACKOUTS OF 1945"

El Capitan Theatre, Hollywood, Cal.

"Best evening's entertainment in America. Ken Murray is great."

FRED ALLEN

Hope, Benny, 'Info' Alerted for USO

With their air shows going off for the summer, several toppers are headed overseas for USO-Camp Shows in probably the largest aggregation of talent abroad at one time. Bob Hope and a unit that includes Jerry Colonna is off this month to Europe (ETO) for eight weeks. Another unit consisting of Jack Benny, Paulette Goddard, Larry Adler and Martha Tilton, is also set for ETO for eight weeks, starting in June.

Also set for ETO is the "Information Please" program, unit to consist of Dan Golenpaul, owner-originator; Clifton Fadiman, John Kiernan, and Franklin P. Adams (FPA), and to include Gregory Ratoff, Reginald Gardiner and Joseph Freeman.

Bette Davis, announced to go overseas as Hollywood Victory Committee choice, will appear in a legiter, "Holiday." Play will be cast and produced on the Coast, with the Pacific as likely destination.

Minerva Pious is going overseas in a vaude unit, "Big Time Follies." Her routine will include a number, "I'm Just a 4-F WAC," written for her by Fred Allen.

PETTY GIG RACKET ALERTS CHI COPS

Chicago, June 5.

Manpower shortage is a source of acute headaches for Chi cops and house dicks who are currently casing hotel lobbies and cocktail lounges here harder than they have since pre-war days for slick characters, a la the gigolo types who operated during the N. Y., Chi, San Francisco and other World Fairs of '33, '39, '40, etc.

It's all petty stuff: guy picks up gal, takes her to a nitery, has himself anywhere from $10 to $50 or more worth of a good time, depending on the femme's roll, then excuses himself, leaving her stuck with the check. But there've been enough complaints from women, many of whom are afraid to give their names because they fear publicity, to cue a manhunt of no mean proportions by private and city police forces, Loop branches of which have been increased for this purpose.

Dolores Del Rio Nixes Film Bids From H'wood

Mexico City, June 5.

Dolores Del Rio, recently returned from N. Y., claims she has turned down many offers from Hollywood and will continue to work in Mexico, where the profits on her percentage-basis pictures are much more than any salary offered north of the border.

Star returns to work here this week, playing in "Chiclero," a Maurice de la Serna production.

Dave Rose Discharged

Hollywood, June 5.

Sgt. David Rose received his medical discharge from the Army Saturday (2) after seven months in the DeWitt General Hospital at Auburn, Calif.

Rose, who was musical director for the Army Air Force show, "Winged Victory," will return to studio work.

SCULLY'S SCRAPBOOK

By Frank Scully

Cooks Tour, June 3.

Robert Benchley, who used to be a newspaperman himself (N. Y. Tribune-Lipton's bar, circa 1915) and who can still toss a baby up to the ceiling and catch the darling 20 times (on 12 whiskey sours), author of "For God's Sake, Get Me Out of These Wet Clothes and Into a Dry Martini!" has reduced the writing of books to character parts. He's down to 800-word intros. His latest, which took four years to write, used a turkey as cooked by Morton Thompson, to further confuse readers who might otherwise never be able to make head or tail of Thompson's, "Joe, the Wounded Tennis Player" alone.

But they're not confusing us. They figured they had a turk on their hands and were going to beat the critics to the storehouse. But we, the people, crossed them up. We seem to like these wounded tennis players, 8-ball gazers and termites at the feet of totem poles, not to stress publishers like Bennett Cerf who compete with their own authors as gag-compilers. Even Hollywood is buying the products of screwball scriveners, but they won't buy Thompson for a while becauee he's a G.I. without so much as a wound stripe, and currently far short of points.

If and when they do get him back, Metro might thank Jim Tully and me who worked like dogs five years ago to place this Thompson as a writer at Culver City, so that he could get fired for not working hard enough and thus get spare time to write a book.

(A columnist is a reporter who got a lucky break that later turned out to be a fracture.—From Joe's diary.)

Author-Actor Benchley says he consulted an analyst who told him the reason he couldn't get around to writing the intro to Thompson's cookbook (which was to be called "The Naked Countess," a title supplied by J. B. Priestly, who couldn't use it either) was because he was secretly jealous of Thompson's cooking and in his subconscious, a downtown local station (Bowling Green, really), Benchley was trying to hold back publication of Thompson's turk. It made sense, except that Benchley didn't write anything else in those four years. Little did anybody think that the intro of "The Naked Countess" would turn up later as the intro to "Joe, the Wounded Tennis Player." All agreed that Joe was so good he needed no high class introduction, which is exactly what he got.

(Ever notice how happy a man is when asleep? That's because he's not hoping.—From Joe's diary.)

And you're not getting "How to Cook a Turkey" by Thompson out of "Variety" either. I've eaten those Thompson treated turkeys both with Benchley and at home, and judged by Cain's storehouse or current black market standards, they're tough birds to mess around with. Read Thompson on anything but turkeys. Read him everywhere and anywhere, especially in "Joe, the Wounded Tennis Player," but turn a deef ear to him when he tries to cackle his way into your kitchen disguised as a turkey. Henry W. Hanneman, who somehow got in that famous class of Columbia '17 along with M. Lincoln Schuster, Howard Dietz, Morris Ryskind, Si Seadler and H. J. Mankiewicz, will testify that Thompson was supposed to be writing his cookbook years ago.

People who don't know how crazy Hollywod can be, think Thompson is crazy. He is not. Like most people above the rank of ragpicker he is a collector. They collect old coins, stamps, paintings. Thompson collects old gags, nude stories, morbid tales, old trusses, rejection slips and so on. But he really isn't nuts, except in this matter of writing very convincingly about his cooking, when the fact is he can't cook for nuts.

Thompson is better when telling how Englishmen handle Hollywood. James Hilton wrote "Goodbye Mr. Chips" for 10 pounds for a London mag, only to have Ellery Sedgwick violate all laws of the "Atlantic Monthly" and republish it, thereby sweeping all before it until in the end Hilton was called to Hollywood to write the script for R. C. Sherriff's "Journey's End," while Sherriff got the job of scripting "Chips."

Sinatra Overseas

Frank Sinatra finally got off on his first overseas trip for the USO last week. Singer, with a unit including film comic Phil Silvers, did a show in Newfoundland the night after his takeoff from N. Y. and is now in England preparing for shows for occupational forces on the continent.

Sinatra returns to the air around Aug. 15 for Max Factor, Hollywood.

Cantinflas Repudiates RKO Pact; 'Too H'wood'

Mexico City, June 5.

Cantinflas has nixed his RKO contract to play the "Beloved Vagabond" in English in Hollywood. Both he and his scripter, Jaimes Salvador, took umbrage at the changes made in the script which they aver is now unrecognizable and calls for a "Hollywoodesque" production in which "no self-respecting Mexican or Latin-American actor would take a part."

The Mexican comic also announced he would no make no pix here this year because of the row caused by the union which he was instrumental in forming and which he heads.

He denied "Variety's" recent report that he was planning to go to Spain, declaring that he was going to Argentina before August. Cantinflas refused to reveal the purpose of his Argentine trip.

Mex Comic Impatient

Hollywood, June 5.

RKO pacted Cantinflas for "The Magnificent Tramp" to be made here in both English and Spanish versions, with John H. Auer producing under executive producer Sid Rogell. Cantinflas, in a statement from Mexico City, reportedly said he broke contract because "Spanish Fantasy" did not portray Mexico correctly. He said Jaime Salvadors script was "changed beyond recognition by the Hollywood producing company." Lawrence Kimball wrote screenplay here. Production will now be shelved.

SHOW BIZ POLITICOS' 2-DAY CONVENSH IN N.Y.

The Independent Citizens Committee of Arts, Sciences and Professions will hold a two-day conference at the Waldorf-Astoria, N. Y., June 22-23 to discuss employment problems in entertainment industries and postwar expansion.

Margaret Webster and Lillian Hellman will be among the speakers in the theatre panel; Gilbert Seldes and Peter Lyon, in radio; William Feinberg and Roy Harris, in music. A film panel, with Hollywood speakers, is also planned. Dr. Harlow Shapley will be conference chairman.

Turhan Bey Into Army

Hollywood, June 5.

Turhan Bey was inducted yesterday (4) into the Army at Ft. MacArthur. He's a Universal contractee.

Turkish actor was ineligible for the draft until Turkey declared war on Germany several months ago.

Oberon-Korda Divorced

Hollywood, June 5.

Merle Oberon obtained a divorce from Sir Alexander Korda today (5) in Juarez, Mexico, on charges of incompatability.

Suit uncontested by the British producer.

B'way Fears

Continued from page 1

the length of time required for soldier entertainment.

For high-salaried people the USO assignment will probably mean a big financial loss, but rank and filers should benefit, it being figured that they welcome the guaranteed engagement terms. Some revision of USO pay has been worked out, all in legit casts getting $100 weekly, and, as the Army pays all expenses, the moderate-salaried people get a chance to save a tidy sum. Previously some of the smaller-part performers received less than $100, which permitted payment of more money to leading players.

U. S. PIX IN 'NEW DEALS' ABROAD

Ed Raftery Wants to Bow Out As UA Prez in Sept. and Return to His Law

Hollywood, June 5.

Ed Raftery, president of United Artists, will present his resignation to the company's board of directors when they meet again in September. He wants to abdicate from the post, and return to private practice with the law firm O'Brien, Driscoll & Raftery in N. Y.

For past six months he's been looking for an opportunity to tender his resignation, but due to the illness of Gradwell Sears, distribution v.p., has held it up. Sears is expected to assume active charge of the business shortly.

Raftery went into the UA job following the resignation of Murray Silverstone, since no other person whose name was presented to member-owners was acceptable. He had been handling UA corporate matters for his law firm since inception of the company, as well as the personal affairs of Mary Pickford.

When drafted for the presidency of the company, Raftery felt that the job would be temporary, and he would soon again be able to resume his law office work. But with nothing developing, and Capt. Dennis F. O'Brien, head of the firm, in semi-retirement from practice, Raftery feels that he must shortly return to the law firm.

Both Arthur F. Driscoll and Raftery are nephews of O'Brien, who founded the firm with Moses L. Malvensky more than 30 years ago. Raftery has been with the outfit 25 years. He reportedly told Coast confidants recently that he hoped to get the consent of UA owners to get out of the presidency by September, but that he would handle the corporation legal matters through his firm's office as heretofore.

FELDMAN-BLUM TAKE OVER SELZNICK AGCY.

Hollywood, June 5.

Takeover of Selznick agency and its clients will probably be consummated within a few days, pending windup of final negotiations with Famous Artists Corp. Under proposed setup Famous will receive 50% of net proceeds with equal balance to be distributed among heirs of Myron Selznick's estate.

Management of around 100 clients is involved in transactions as well as New York and London offices of the Selznick Co. It is provided in the negotiations that personnel of Famous Artists should complement Selznick staffs in administration of the firm's business and representation of its clients. Famous would also place its own reps in N. Y. and London offices to work with present Selznick staffs.

Parties to the transaction, which would take over operation of the Selznick business, include, besides Famous Artists, Charles K. Feldman Corp., Feldman-Blum Corp., Charles K. Feldman, Ralph Blum, Jack Gordean, William Dover and Minta Wallis. With consummation of deal, Selznick building in Bevery Hills would be vacated immediately and either be disposed of by the estate or blueprinted for enlargement to accommodate commercial firms.

Previously James Saphier and Tom Fizdale entered into an arrangement for the takeover of the Selznick agency certain factors were alleged to militate against successful operation. Severance papers were drawn and Saphier and Fizdale withdrew from the operation.

WB Gives Siegel Full Meg

Hollywood, June 5.

Warners upped Don Siegel, shorts director, to full directorship, with "The Verdict" slated as his first full-length feature.

Picture is based on the old Israel Zangwill whodunit, "The Big Bow Mystery."

Agnew Due Back Soon

Neil Agnew, sales veepee for David O. Selznick, is due back from London and Paris next month.

From England he will survey France, etc.

Hodiak's Woes

Hollywood, June 5.

John Hodiak wound up his work in "The Harvey Girls" at Metro without any appetite for dining in railroad restaurants.

During the filming he sustained two broken ribs, a sty on his eye and a case of mumps.

WPB Loosens Up On 35 mm. Film

Washington, June 5.

WPB is allocating a total of 622,180,000 feet of 35 mm. film during the third quarter.

Of this, Hollywood will receive a direct grant of 271,000,000 feet, which is 10,000,000 feet better than for the current quarter and 5,000,000 feet more than during the first quarter of the year. In addition, the studios will have 74,100,000 feet of Army and Navy film credits for prints made available to the armed forces, which is the largest amount thus far.

The newsreels have been awarded 56,860,000 feet, the most they have had in a year.

The so-called "Class C" producers have been allotted 8,100,000 feet, the

(Continued on page 8)

TALENT GROUP INTO INDIE PRODUCTION

Hollywood, June 5.

Augmenting the deal between principals for "Diary of a Chambermaid," Benedict Bogeaus, Lewis Milestone, Paulette Goddard, Burgess Meredith and Jean Renoir drew up papers over the weekend in Palm Springs for a new producing organization. Quartet, minus Milestone, set a deal early last week for "Diary," but latest move will be to form a production corporation to make films, with "Diary" as the initial picture for the company. Meredith will co-produce with Bogeaus as well as be featured in the film.

Milestone and Miss Goddard have commitments with 20th-Fox and Paramount respectively but will associate themselves exclusively with the new company as soon as current pacts expire. Title of new firm not selected as yet.

RKO's 'Body Snatchers' Now OK for 'Adults Only'

Chicago, June 5.

Ban imposed by Chi police motion picture censor board last month on RKO's "Body Snatchers" was lifted last week, following appeal of local exchange to Police Commissioner James Allman, with pic opening as dualer with "Brighton Strangler" (also RKO) at the Loop Grand Wednesday (30). Both are in on an "Adults Only" pass, however. Also pinked during May was Republic's "Vampire's Ghost," deemed too scary for kids by the board.

Board's rejects on Monogram's "Dillinger" and PRC's "Crime, Inc.," meanwhile, still stand, as do pinks on RKO's "Zombies on Broadway" and Columbia's "Kiss and Tell," with exchange execs in there pitching with Allman to switch these decisions also. Board also announced that only 16 cuts were made in the 82 pix (320,000 feet of film) reviewed during the month.

Skirball to Indie Prod. Old Hammerstein Musico

Hollywood, June 5

Jack Skirball closed a deal with Oscar Hammerstein 2d yesterday whereby the latter will collaborate with Bruce Manning on the screenplay "French Town," new tag for "Sunny River."

It's an old operetta by Hammerstein and Sigmund Romberg which had an ill-fated legit run.

FRENCH QUOTA LIKE BRITISH?

American film execs are negotiating with French government officials for a quota arrangement for U. S. films exported to France similar to the British quota system applying to U. S. distributors.

Heads of major U. S. film company foreign departments currently in France have been negotiating through the U. S. Embassy in Paris with several French ministries in an effort to set up quota and exchange agreements for American producer-distributors.

One of the objectives is the retention of the pre-war numerical quota of approximately 90 American films semi-annually. Another aim is to secure use of rentals accruing to U. S. distribs in France (which must now be deposited in blocked account) for, among other things, production of quota films in France if the British quota plan is adopted.

While the film industry has been placed in the Ministry of Information division of the French government, ramifications are such that negotiations must be conducted through the Ministry of Finance (regarding remittances of funds to the U. S.) and an internal affairs office, as well as the MOI.

The British quota pattern, if adopted, would obviously prove beneficial to French film production particularly at this time. Under such a plan U. S. distribs would either produce quota films in France or buy such films there. In either case the sterile, blocked funds of U. S. companies would be put to

(Continued on page 28)

Hopper Leaves Metro; Will Finance Indies

Hollywood, June 5.

Harold Hopper, Metro studio exec for a year, resigned to reenter private business. Before joining the Culver City organization he was an executive in the motion picture division of the War Production Board.

Hopper will divide his time between financing independent motion picture enterprises and functioning as president of the Motion Picture Society for the Americas.

Video, Films Will Play Ball, Says Tele Chief

Hollywood, June 5.

Motion pictures and video will travel hand in hand after the war, according to Ralph B. Austrian, executive veepee of the RKO Television Corp., in an address titled "Film and Television," delivered at the forum of the Affiliated Committee for Television. He declared:

"I am a firm believer that, when all the cards are down, motion picture film will carry 60-70% of all manufactured television entertainment."

Spyros Skouras Back

Spyros P. Skouras, 20th-Fox prexy, planed into New York last Sunday (3), following extended stay in England and Europe.

He speeded up return in order to meet J. Arthur Rank, who arrived in N. Y. from Canada on Monday (4)

Greek Relief Plea

Washington, June 5.

Spyros Skouras, 20th-Fox president, made a plea last week by cable to Henry J. Kaiser, chairman of the United National Clothing Collection, for clothing for the suffering Greek people.

Pointing out that 1,400 Greek villagers have been burned to the ground, Skouras said he could find no words to describe the appalling condition. "People are sleeping in caves. A quarter million refugees are homeless. Clothing allotted these unfortunate men, women and children will alleviate terrible suffering," his message said.

Rank's Associates Say U. S. Pix Deals Offered; May Link Up With Producer Later But Deny Plan to Operate Here

U. S. film production interests have in recent months approached J. Arthur Rank, British film leader, who arrived in N. Y. on Monday (4) from Canada, looking to an affiliation, according to close business associates of Rank's. Numerous proposals involving various phases of motion picture operation have been submitted to Rank, either directly or indirectly. One of the purposes of Rank's visit to the United States, it is understood, is to get first-hand information on American operations before planning any future commitments.

David O. Selznick, always internationally-minded, recently told intimates that one of the main reasons for his trip cast from Hollywood was to talk with Rank.

However, Rank stated Monday (4) that he is not planning to produce films in the U. S. He admitted, however, that he may eventually become associated with some American producer here, although he "has no definite plans as yet."

Production execs now with Rank in England told "Variety" they felt that an effective method for merchandizing Rank's product would be to include a substantial number of American pictures—3 to 12 in each block of 30. Whether Rank will find it expedient to adopt such a procedure may depend on the results of

(Continued on page 28)

Colorful Goldwyn

Hollywood, June 5.

Samuel Goldwyn continues tinter-minded in "The Kid From Brooklyn," his fourth consecutive technicolor production in two years and a half.

Producer's last black-and-whiter was "The North Star."

Weltner Seen As Hicks Successor

While no announcement is expected to be made for several days by Barney Balaban, Paramount prexy, as to a successor to the late John W. Hicks, Jr., several foreign department toppers have been mentioned as likely to head Paramount International, post Hicks held when he died last week.

George Weltner, assistant to Hicks for years and currently v.p., is a logical choice. He's been familiar with homeoffice details for a long time.

David Rose, managing director in Great Britain, who arrived in N. Y. this week, is regarded as next in command and appears likely to become vice-president, stationed in the U. S., if he can be persuaded to remain in N. Y. Rose stayed on the job in London throughout the worst days of the blitz, and probably would like to be in charge of all Par operations there now that the shooting is over. A. L. Pratchett, James E. Perkins and Robert Schless, Par International division managers named in recent promotions, also rate in about the order named in any realignments.

Vladimir Lissim New RKO G.M. in Europe

Vladimir Lissim, RKO homeoffice foreign department exec, is slated to head up European distribution for RKO with headquarters in Paris. Phil Reisman, RKO v.p. in charge of distribution, is planning to make the appointment shortly. No successor has until now been appointed to Reginald Armour, former European general manager for RKO.

Lissim was assistant European g.m. under Reginald Armour. A French attorney and authority on international law, Lissim lectured at the University of Paris. In recent years he has been working out of the RKO home office in N. Y.

Lissim is scheduled to leave shortly for Paris where he will headquarter and likely handle Near East and Far East distribution as well as European.

Pascal and Soskin's Pix Costs Too Rich for Rank

Resignation of Gabriel Pascal and Paul Soskin from the Independent Producers, Ltd., affiliated with J. Arthur Rank, is in line with Rank's view that cost of British film production must be brought down.

Pascal directed "Caesar and Cleopatra," while Soskin has not made a film for the company since "Dear Octopus," about two years ago.

"Caesar" reputedly cost around $4,000,000, although Rank declined to give an estimate of the cost when questioned in N. Y. Monday (4)

Julius Goodman's Estate

Chicago, June 5.

Estate left by Julius Goodman, late co-owner of Goodman - Harrison theatre circuit, who died April 25 is estimated at $150,000.

G-H's five nabe houses continue under operation of L. H. Harrison, Goodman's partner.

PAR PAYING OFF 3% BONDS IN ADVANCE

Paramount took further strides in its move towards strong financial position by authorizing the immediate pre-payment of money necessary to effect the present retirement of $1,250,000 worth of outstanding 3% debentures. Bonds would be retired at par. They are due 1952 to 1958. Prepayment is in anticipation of future sinking fund obligations.

Based on 1944 earnings the sinking fund paid May 15 this year was $475,000. It is estimated that the prepayment will cover sinking fund obligations payable in 1946, 1947 and part of the 1948 obligation.

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DAILY VARIETY
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Around 10,000 Theatres, Highest Yet, Look to Set Free Movie Day Record

The film industry is expected to ring up the largest single day's sale of bonds since the inception of war loans today (6) when approximately 10,000 theatres throughout the nation participate in "Free Movie Day."

National chairman for the industry during the 7th War Loan, Sam Pinanski, revealed this week that at least 2,500 more houses will participate in this event during the current drive than in any prior campaign. Forerunner of the day was an advance barrage of advertising and publicity that blanketed the country Monday (4) and yesterday. Newspapers, radio and lobby displays were used, plus important plugs on network broadcasts during both days.

However, Pinanski wired state chairman to warn their workers of complacency on the part of the public that arrives with warm weather and summer vacations. He likened complacency to a third enemy. "It is an enemy that we must lick by 99% perspiration and 1% inspiration. Let's finish the fight the last four weeks of the drive," he said.

In several States "Free Movie Day" is a double-barreled event, attention being focused on the occasion by special celebrations. In Wisconsin, for instance, "Ernie Pyle Day" has been proclaimed by special act of the legislature, while the District of Columbia, too, will honor "the best friend the GI ever had." In Southern California it is being called "On to Tokyo Day" in 650 Southern Cal. houses, and is expected to result in the sale of $1,000,000 in "E" bonds.

In some areas the number of participating theatres is double or triple those of the Sixth. In metropolitan N. Y., more than 609 houses of the territory's 700 theatres will participate, a new record comparing with the 274 which took part in "Free Movie Day" in the Sixth.

GI Show Hypes Seattle

Seattle, June 5.

"Kapers in Khaki," the Fort Lewis GI show at the Orpheum, where admish was only to buyers of bonds, grossed sales of $6,527,300 in bonds, reports Herb Sobottka, city mgr. of Hamrick-Evergreen.

Palomar (Sterling) is giving over tonight (5) at this house to bond admish. Next will follow bond nights at the Jensen-von Herberg Liberty, and the Hamrick-Evergreen Fifth Avenue and Paramount.

A first-timer is the bond matinee at the Metropolitan next Friday with Helen Hayes in "Harriet" the lure.

Ted Gamble, national director, former showman of the Pacific

(Continued on page 22)

JIMMY CANNON HAS 'BLUE DANUBE BLUES'

Germany

Editor, "Variety":

I submit further proof that all songwriters are liars once they sit down to hack out a lyric about rivers. I don't know what it's like in other places, but the Danube around here certainly is not a sweet stream moving dreamily to the sea. Outside of my door in Regensberg it is a rushing, roaring, foaming river dashing over the broken bridges. But I can understand it's haste. I am in a hurry to get out of Germany, too. [*What about the Swanee, James?—Ed.*]

I see "Varietys" wherever I go . . . and that means France, Belgium, Luxembourg, Germany, Czechoslovakia, Austria . . . wherever the American soldier goes. Oddly enough, most of the "Variety" readers aren't pros and most of them aren't New Yorkers. One guy I asked said: "I like it." I just thought you'd like to know. Naturally, the paths of the armies are not littered with "Varietys." But it would please you, I think, to know in how many places it turns up.

Jimmy Cannon.

Keeping Up With the Flicks

Pvt. Sol Jacobson is in Bremen, editing a Ninth Army newssheet. Cpl. Ted Goldsmith has been assigned to Fort Slocum, New Rochelle, N. Y. Sgt. Abner Klipstein is at Wright Field, Dayton, O.

$4,755,000 BONDS FOR 'MILLER DAY' AT N.Y. PAR

Scaling the house at $25 bonds for upper-balcony seats, to $5,000 for the best seats for total gross sales of $4,000,000, the Paramount theatre, N. Y., last night (Tuesday) realized $4,755,000 through extra sales on its "Major Glenn Miller Day" benefit performance, a special event of the current Seventh War Loan drive set up by Bob Weitman, managing director of the Par.

Al Jolson purchased $100,000 worth of bonds for two seats, largest buyer for show.

"Miller Day," in tribute to the popular band leader who was lost on a plane flight overseas, was celebrated in other key cities with special shows such as given at the Par and in some cases with local radio amateur talent, etc. Some houses held special shows in advance of the June 6 anniversary of D-Day.

The Par played only one show yesterday (Tuesday), closing down at 3 p.m. in preparation for the evening's benefit, which went on at 8:30 and ran about four hours.

Milton Berle m.c.d. while the list of talent included the orchestras of Charlie Spivak, Count Basie, Louis Prima, Benny Goodman and Fred Waring, plus such bandleaders, sans their orchestras, as Shep Fields, Sammy Kaye, Gene Krupa, Guy Lombardo, Cab Calloway, Paul Whiteman, Jerry Wald, and Xavier Cugat. Others on the talent sked were Eddie Cantor, Allan Jones, Kate Smith, Bill Robinson, Morton Downey, Gil Lamb, Perry Como, Jerry Lester, Tex Beneke Jo Stafford, Danny O'Neill, Dean Murphy, The Modernaires, Corp. Harvey Stone, Maxine Johnson and Boys, Martin Block, Marion Hutton, Don Baker, Johnny Johnston, Ed Sullivan, Diana Lynn, and trio of Tip, Tap and Toe.

Jack McInerney, pub-ad director for the N. Y. Par, got many publicity breaks for the benefit.

H'wood Again Will Prod. Can.'s 9th War Loan Film

Washington, June 5.

Hollywood, which has made either a trailer or short for each of Canada's eight war bond drives, will be asked to make another for that country's coming 9th war loan—the Victory Loan drive.

Ben Henshaw, of the Canadian War Finance Committee, is due here July 9 to meet with Tom Bailly, Hollywood WAC coordinator, who is now in Washington. They will discuss subject matter and production questions. No idea yet of what the picture will deal with, but the most successful to date has been "All Star Bond Rally," used for the Canadian 8th and now for our own 7th.

Lt. Col. Beilenson Cited

Hollywood, June 5.

Silver Star for gallantry in action in repulsing a Jap attack was awarded to Lt. Col. Laurence W. Beilenson, chief counsel for Screen Actors Guild.

Citation reads: "For gallantry in action, disregarding his own safety while under heavy enemy fire. Though outnumbered, repulsed three successive Japanese attacks—courage above and beyond the call of duty displayed by Lt. Col. Bielenson reflects credit upon himself and the forces of the United States."

Sgt. Joel Levy, Jr., Killed

Joel Levy, chief motion picture booker for Loew's out-of-town theatres, has been advised by the War Dept. that his son, T/S. Joel Levy, Jr., 22, U. S. Signal Corps, formerly of Loew's publicity, has been killed in action in the Philippines. Sgt. Levy, an expert photographer, was with a sound-camera unit in the forces that retook Manila, and performed distinguished service with Pacific invasion forces.

Sgt. Levy leaves a widow and one child.

'Oklahoma!' in China

"Oklahoma!" has got as far as China, GI members of the 14th Air Force staging a production of the Broadway musical with Pfc. Don Painter, ex-Coast actor, directing.

The Hard Way

Chicago, June 5.

A Green Bay, Wis., office gal had a date with a movie star in Chi last week, and kept it, but under anything but glamorous conditions.

She won the trip to the big city as result of winning a Seventh War Loan bond selling contest sponsored by the Orpheum theatre, Green Bay, reward being a luncheon with Sonny Tufts in the Pump Room of the Ambassador East hotel. She could get only a day off from work and had to make the 400-mile round trip between her town and Chi in one day—and in a day coach at that.

Army Whoops It Up on Chi Loop

Chicago, June 5.

The U. S. Army is making its most ambitious local War Bond pitch to date right in the middle of Randolph street, whooping it up a la Ringling Bros.-Barnum & Bailey, complete with Big Top.

GI construction gang went to work on the tent two weeks ago, roping off the choicest show biz section of the Loop (Randolph, from State to Dearborn), to cue some extra furrows in the brows of theatre and nitery operators, already care-lined plenty by curfew and brownout blues. Latter did a little squawking at first, claiming stoppage of traffic flow on the Rialto caused by the rope-off would result in another dip in grosses; however, there doesn't seem to have been any real cause for moaning to date, as the GI's are drawing big audiences who overflow into amusement places.

Circus canopy covers the street for a half-block, housing "On to Tokyo," Army-State Street Council sponsored exhibit including a mighty 10-ton M-3 pontoon bridge, the kind intrepid Yanks put up over the Rhine and Elbe. Thirty-five enlisted men and one officer, all returned overseas vets who've built similar bridges in combat, are constructing and dismantling the bridge daily. Show opened last Friday (1) and closes Monday (11).

Also included in the shows, which are on hourly from 11 a.m. to 9 p.m., are food demonstrations, clothing exhibits of American and captured German and Jap uniforms, and a barracks display. Daily features include colored smoke operations (guaranteed not to smoke payees out of the Oriental theatre and the Latin Quarter) by the Chemical Warfare Service and communications with a score of U. S. cities and depots by the Signal Corps, and bond buyers are rewarded with rides in scout cars, ducks, weasels and armored cars, which have starting points at both ends of the exhibit.

Theme of the show, pounded home by Loop department store p.a. system that blasts day and night for the length of the Loop stretch of State street, is statement of Maj. Gen. Graves B. Erskine, commanding general, 3rd Marine Division of Iwo Jima fame:

"We can't finish the tough war in the Picific with the support of a quarter, or a half, or three-quarters of a nation. Everyone must pitch in. Success of the 7th War Loan depends upon extra War Bond purchases by every American."

Burns Mantle Named Red Cross Chairman

Burns Mantle, dean of New York drama critics, is emerging from retirement to chairman a benefit show by the Central Chapter of the Queens County Red Cross, Sunday (24) at the Forest Hills Stadium. Co-chairman will be Alan Corelli, Theatre Authority exec sec. Show will climax three days of exhibition tennis matches at the stadium.

A committee of newspapermen in charge of the event will be augmented by Jim Sauter, United Theatrical War Activities Committee chairman, and Toots Shor, restaurateur.

Memph's Man Wins Air Medal

Memphis, June 5.

Lt. Louis C. Ingram, son of Metro branch manager here, awarded Air Medal for "meritorious achievement while participating in aerial flight on reconnaissance missions over Japanese mainland and nearby Japanese-held islands." He's based on Guam.

No Preference Shown Navy in Choice Of Camp Shows, USO Officials Say

Recently activated interest of the Navy in entertainment has been responsible for an increased flow of pro talent (from USO-Camp Shows) to naval bases. Activity has also given rise to a little confusion regarding destination of entertainment units, with rumors of the Navy getting preference now over the Army in the matter of shows, and setting up its own transit system. This, however, is in error.

Heretofore, the Army had assumed responsibility for overseas shipments of units. (Once a USO unit is turned over for overseas duty, its destination and handling is in the services' hands, not USO's). The Army would route shows into both Army and Navy installations, distributing time at each base as it saw best. With the Navy recently setting up its own personnel to handle shows, it has now undertaken to assume responsibility for part of the work of sending units overseas. Units may now be shipped across on Navy supply ships instead of Army transports, thus opening wider channels of transport and making more transportation available. In other words, both Navy and Army, instead of the Army alone, are working to route entertainment around, with units still serving both. But destination and routes still have to be worked out in each area to decide how much talent each base gets. No preference for either branch of service is being shown.

There have been some complaints about talent signing up for one theatre of war (as Europe) and objecting when routed elsewhere, the Pacific, for instance. Rumors have said that some actors could sign for certain areas, while others could not. USO-Camp Shows officials deny this, stating that as a general rule acts can specify where they cannot be sent for physical reasons, but cannot specify where they will go. An act with allergy to tropic climates can beg off. As a rule, says Camp Shows, acts go where they're told. There've been one or two cases when acts balked, whereupon they were released. There is one instance of a unit that was rerouted to Europe after being set for the Pacific, because the femme headliner objected. USO-Camp Shows made an exception here, because of their desperate need of talent, and not wishing to lose or penalize balance of unit because of the femme.

USO TAKES RESPITE ON V-E LEGIT SKED

With the addition last week of three more shows to its special legit program, for a total of 18, USO-Camp Shows is temporarily stopping any further V-E legit assignments other than its regular requisitions in order to clear its decks. The three shows are "Othello," "Holiday" and a third company of "Three Is A Family." "Othello" will be headed by Paul Robeson and Jose Ferrer, and "Holiday" by Bette Davis. The 15 previous plays are now in rehearsal or tryout stages, and being given final o. o. by Army and Camp Shows officials in New York.

The musicals department is preparing its first musical for the domestic hospital circuit, titled "Pardon Me," with Harry Krivit staging, and Sandy Grant doing the dance numbers. Also lined up for the dept. is a "Merry Widow" production which the New Opera Co. will do for them, with Felix Brentano staging.

Mike Todd

Continued from page 1

for entertaining occupation army GIs on the basis of surveys in Italy, France, England and Germany.

Todd left today (May 25) for a quick visit to Paris and then on, possibly, to Moscow, but he said he expected to be back in England about the middle of June, and take off for home or the South Pacific from here. He was so serious about his assignment that he ducked the local press, and it was only by chance some of them ran into him. Todd said the nature of his mission made it impossible for him to specify what his recommendations would be in advance of submission to the War Dept., but he admitted that holding big spectacles in Hitler's Nuremburg Stadium was one phase of it.

Baseball and football games, girlie shows, pageants, and even circuses in this monster home of hate, will help keep the American way constantly before occupation troops in that area, Todd feels.

Todd has been busy lining up a theatrical circuit to operate in occupied territory with the aid of a little gadget that helps him bring recalcitrant German theatre owners into line. It's a card listing him as Brigadier General (assimilated), and with the fanatical German subservience to authority it ends all argument. (The assimilated rank—it's one of those international convention things—is intended to inform the enemy of the kind of treatment they must give civilian prisoners of war attached to the army. Thus war correspondents are treated as captains but most top-ranking showfolk are listed as general staff.)

A lot of what he has seen and heard has impressed the producer with the idea that the war may have ended for General Eisenhower's lads, but it's just begun for show business.

"We've got to bring the home-front to what used to be the war-front," Todd said. "We've got to help convince those kids they haven't been forgotten, and we've got to keep our way of life constantly before them, realizing some of them may be cut off from it for years and subjected to other influences. Non-fraternization is tough enough on our normally friendly kids even with lots of good sports and entertainment programs. Without them, I think it would be impossible.

"I don't like to harp on one theme but this is where show business must really begin to fight. We've got to get better and bigger entertainment out to Germany, Italy and elsewhere, and we've got to get it to them fast and consistently. While the war was on our soldiers had plenty to think about besides what kind of a show they were going to to get, but now entertainment bulks larger and larger in their lives every day. Our business just *has* to respond."

Todd refused flatly to comment on persistent reports here that a good many important theatrical figures consider the end of the European war terminated any duty they may have felt to soldiers in this hemisphere.

"That's not for me to say," he said.

Jim Thorpe, at 57, Joins Merchant Marine

Los Angeles, June 5.

Jim Thorpe, at one time one of the country's greatest athletes, and long in Westerns, has joined the Merchant Marine and is shipping out for India. Thorpe is 57, and had been turned down by the Army, Navy, Marines and USO-Camp shows before trying the Merchant Marine.

RKO and 20th-Fox for months have been mulling the idea of doing his life story, while Metro claims it has a version of its own for a film based on the athlete's life.

L. A. to N. Y.

Glen Allvine.
Walter Bunker.
Dane Clark.
Cecil Coan.
Sherrill Corwin.
Jerry Dale.
Miss Dorothy.
William J. Fadiman.
Betty Grable.
Bruce Humberstone.
Harry James.
William Keighley.
Sol Lesser.
Oscar A. Morgan.
Bob Parris.
Heinz Roemheld.
George Schneider.

N. Y. to L. A.

Dr. Lyman Bryson.
Ann Corio.
Jean Dalrymple.
Daniel F. Greenhouse.
Sam Hearn.
Mr. and Mrs. W. Ray Johnston.
Col. Nathan Levinson.
Herb Little.
Joe Pincus.
LeRoy Prinz.
Sam Shayon.
Dave Victor.
Harry M. Warner.
Bob Williams.

The Biggest Area Premiere Of 'Em All

RKO Beats RKO as More Than 100 Theatres in New England and New York State are Set for Simultaneous Openings June 26!

●

Entire Yankee Network and Additional Powerful Stations Beamed on Millions In Area.

●

Hearst Newspapers in Boston Going To Town With Pages and Pages of Promotion!

18,000-Seat Boston Garden Scene of Night of Spectacle, Sunday, June 24 . . . Hearst-Sponsored Prelude to a Premiere!

●

Important International, National and Local Personages at Dozens of Affiliated Affairs!

●

Tidal Wave of All Forms of Exploitation Breaking Over Every Inch of Wide Territory.

●

Similar Treatment Immediately Following For Area Served by WLW, Cincinnati, "The Nation's Station."

Watch→

RKO'S THUND
OF GRIT

The screen's great drama of how a handful of heroes started the juggernaut that crushed the Japs! It's the inside story of the invisible army of the Philippines! A thousand-thrilled action show that will make your crowds stand up and cheer!

Back to

Starring

JOHN WAYNE

with **ANTHONY QUINN** • BEULAH BONDI

FELY FRANQUELLI • LEONARD STRONG

Executive Producer
ROBERT FELLOWS

Directed by
EDWARD DMYTRYK

Screen Play by Ben Barzman and Richard Landau

ERING EPIC
and GLORI!
BaTaan
SEE THE MARCH OF DEATH!
JAP BRIDGE OF DEAD!
CABANATUAN PRISON RAID!
BATTLE OF BATAAN!
BOLO KNIVES VS. GUNS!
DARING GUERRILLA RAIDS!
YANK LANDING ON LEYTE!
and more, and MORE, and MORE!
RKO RADIO PICTURES
LET'S TOP THEM ALL IN
THE MIGHTY 7th WAR LOAN

IATSE Scores Major Victory, Court Rules Walsh Seizure Action Valid

Hollywood, June 5.

IATSE won its first major victory in the 13-week studio strike yesterday (Mon.) when Superior Court Judge Emmet H. Wilson dissolved the temporary order restraining International officers from interfering with autonomy of the Affiliated Property Craftsmen Local 44.

Judge Wilson waved aside any argument by IA counsel Michael Luddy as unnecessary, holding that emergency under which the International seized control of union was properly executed and that prexy Dick Walsh had compiled with all terms of the constitution. Judge Wilson held that Walsh had full authority to execute the takeover order, that members of Local 44 had passed order in disobedience of International, and that plaintiff had not exhausted all remedies provided for under union constitution. All applicants for relief were denied, leaving the International free to proceed with trial of four members accused of "acting against the best interests of IATSE." Temporary restraining order tossed out by Judge Wilson prohibited International from proceeding with the trial, from preventing meetings with membership, and from interfering with autonomy of local.

While temporary order was pending, membership met and nominated officers, but this action probably will be nullified by IA in view of court's ruling.

International had discontinued rank and file meetings and ordered election of officers postponed. Extra police and sheriff's details were alerted for duty yesterday as striking technicians increased their picket lines and received orders to "cut out the politeness and get tough." At the same time it was reported that International union presidents in the building trades were calling a meeting in Washington presumably with the idea of demanding William Green, president of the American Federation of Labor, rescind his announcement that current walkout is an unauthorized strike.

Building trades were reported cracking down locally, with result that IATSE heads are said to have pulled their men off construction jobs at one major studio. Carpenters have asked mill men and others not to handle supplies for studio and it is understood building trade tops protested IA men being used to erect a building.

At meeting of unionists at American Legion Stadium Sunday night (3) labor chiefs told members that production was below 30% level. It was also revealed that decision expected this week by NLRB on Set Decorators election and that Machinists Local 1185 had filed unfair labor practice charges against major companies. Several speakers criticized actors, writers, clerical workers and other groups for not insisting that producers end controversy.

U. S. Okays 20th Troupe For Puerto Rico Trip

Hollywood, June 5.

Clearances for a 20th-Fox troupe of 10, headed by Henry King, director, were granted by the Government for an expedition to Puerto Rico for the filming of "American Guerrilla in the Philippines." Crew leaves Hollywood, July 9, headed for San Juan, P. R.

Cast, headed by Fred MacMurray, leaves July 28. Donald Brower, studio's public relations man, is already on his way.

Studio Contracts

Hollywood, June 5.

Burl Ives, actor, 20th-Fox.
Harold Kress, shorts direc., Metro.
Barry Sullivan, actor, Paramount.
James Dobbs, actor, Warners.
William Russell director, Par.
Susan Blanchard, actress, 20th-Fox.
Dick Haymes, renewed, 20th-Fox.
Alexander C. Grant, actor, M-G.
Jack Townley, writer-pro., RKO.
Edward Ashley, actor, Republic.
Twinkle Watts, moppet, Republic.
William Powell, renewed, Metro.
Conrad Janis, actor, Columbia.
Albert S. Rogell, pro.-dir., Republic.
Edwin G. Linden, cameraman, 20th.
Don Siegel, director, Warners.

Hayward Set for Paris

Hollywood, June 5.

Louis Hayward, currently playing in Hunt Stromberg's "Young Widow," has a commitment to make a picture for Rene Clair in Paris, late in autumn.

Before going overseas, Hayward is slated for a role in "The Return of Monte Cristo," to be produced by Edward Small.

Warner Execs Meeting At H.O. on Operations, Plans for Coming Pix

A general meeting of Warner theatre execs to discuss current operating matters and forthcoming product, plus plans in connection with latter, is being held at the WB home-office.

District managers and zone buyers arrived yesterday (Tuesday) to sit in on the conferences with h.o. execs, including Joe Bernhard, g.m. of theatres; Harry Kalmine, assistant general manager; Clayton Bond, head of film buying-booking; and other WB circuit men, among them Harry Goldberg, Frank Phelps, Abel Vigard, W. Stewart McDonald, Harry Rosenquest, Louis J. Kaufman, Frank Marshall, Nat D. Fellman, Herman Maier, Rudolph Weiss, Frank Cahill, Martin F. Bennett and Dan Triester.

Zone managers brought in are James Coston, Chicago; Nat Wolf, Cleveland; I. J. Hoffman, New Haven; Frank Damis, Newark; C. J. Latta, Albany; Ted Schlanger, Philadelphia; Moe Silver, Pittsburgh, and John J. Fayette, Washington.

Buyers in on the conferences are Burt Jacocks and Max Friedman, Albany; John Turner, Philadelphia; George Crouch, Washington; Harry Feinstein and Saul Bragin, Pittsburgh; Alex Halperin, Chicago, and Tony Stern, Cleveland.

16 Mm. Outdoor Pix A New Worry to Exhibs

Popularity of 16-millimeter outdoor picture theatres, especially in the south, looms importantly in regular theatre exhibition. Fact that high-quality sound now is possible for the 16-mm. projectors and the 10c. admission are chief worries to regularly established exhibitors.

Routine of these new exhibs is to move their projectors onto a vacant lot, set up chairs or planks for seats and then board up this space as an outdoor operation. The admission often is as low as 10c. with 5c. for children.

While these 16-mm. operators are not able to get the latest features, the early clearance of new product through armed forces camps recently has made some pictures available within a year, or earlier, of national release date. The 16-mm. exhibs pick them up from independent dealers of 16-mm. pictures, since regular film distributors make them available to these indies when they appear old enough not to interfere with regular customers.

Bill White Named V.P. Of Gen'l Amus. Corp.

Bill White, head of the film department in General Amus. Corp.'s Hollywood office, has been named a v.p. of the organization.

He has been with the firm two years.

Faye Marlowe Tops 'Spider'

Hollywood, June 5.

Faye Marlowe draws the top femme spot in "The Spider," to be directed by Robert Webb and produced by Ben Silvey at 20th-Fox.

Role was originally intended for Carole Landis, who turned it down and is now in Reno for her divorce.

HEDY TO SHOW HER 'AGE'

Hollywood, June 5.

Hedy Lamarr took a sixmonth option on a French play, "Uncertain Age," which may serve as her first indie starring venture when she returns from the nursery to the screen.

Play was co-authored by Henri Aisner and Lilo Damert.

Ferrer Gets Col Meg

Hollywood, June 5.

Columbia upped Mel Ferrer to director, with "The Girl of Limberlost," an Alexis Thurn-Taxis production, as his opening chore.

Former producer-director of the Hildegarde air show, Ferrer has worked for 18 months at Columbia as dialog director.

SPG on Coast KO'd On Most Demands

Hollywood, June 5.

WLB panel hearing the case of demands by Screen Publicists Guild from the producers, tossed out practically every contract demand made by the flacks and awarded raises, which for most part were offered by producers. Demand for classifications for senior publicists, including overscale men, was nixed by the WLB. Although minimum of $120.64 per week was granted for seniors, juniors were placed in four pay brackets, ranging from $65 to $89.96, and apprentices given a minimum of $40 for a 40-hour week.

Although flacks wanted a 40-hour week, WLB only cut the hours from 54 to 48. Panel also ruled WLB has jurisdiction over all raises except on overscale people who come under Treasury Dept. Also tossed out were requests for overtime after 6 p.m., right to file grievances and arbitrate merit increases.

JOHN W. HICKS, JR., PAR V.-P., DIES IN N.Y. AT 58

John W. Hicks, Jr., 58, president of Paramount International Films and v.p. and director of Paramount, died June 1, at Memorial hospital, N. Y. City, following an operation last April 17. It was the second operation within about two years.

Associated with the motion picture business since 1912, he was one of the most active and highly regarded foreign sales executives in the industry, having been with the foreign end of the business since March, 1921. Despite failing health in recent years, Hicks flew to London in September, 1943, during the blitz to attend to corporation business and had mapped postwar plans for world survey trips to be made by plane.

Starting in the picture business as operator of two theatres in Missouri. Hicks became a film salesman in 1914 for General Film Co. in Oklahoma and Missouri, later going to Minneapolis as branch manager for Goldwyn Pictures Corp.

He joined Paramount as a branch manager in 1919, transferring to the homeoffice in N. Y. as assistant to the late Sidney R. Kent, then sales manager of the corporation. Hicks first went into the foreign branch of the industry in 1921 when named managing director for Paramount in Australia. After 11 years there, he returned to the homeoffice again. In 1932 he was made manager of Paramount's English division, and acting manager of Paramount International Corp. in 1933. Hicks became manager of Paramount Pictures' foreign department a year later, and in 1936 was elected a v.p. of the company. He was named to the directorate in 1938. Hicks also was a director of Famous Players-Canadian Corp.

When Paramount International Films, Inc., was formed last year, Hicks was made president. He lived at New Rochelle, N. Y., but never forgot his home town of Sedalia, Mo., where he was born, regularly returning there during all the years that the film business took him to all corners of the globe. As a foreign sales executive, Paramount business took him to virtually every country in Europe, to Great Britain, the Orient, the Near East, Latin-America and Australia and New Zealand.

Long a strong advocate of the free screen, Hicks expressed the hope this year, in commenting on the postwar period, that screen playing time will be free and open throughout the world in the reconstruction era.

He is survived by his widow, his son, John W. Hicks, 3d, of U. S. Army Air Force, now at Tonopah Field, Nevada; twin sisters, and a brother, Wilson Hicks, executive editor of Life. Funeral was Monday (4) in N. Y. Burial will be in the family plot, Sedalia, Mo. The industry was well represented at the services. Capt. Harold Auten, a director of Eagle-Lion, attended as representative of J. Arthur Rank at the latter's request.

Dixie Stance on Negroes in Pix

Recent comment by Collier's mag declaring that the city of Memphis pulled a boner in banning the showing of "Brewster's Millions" because of Rochester's prominence in the pic, called forth a defense from the Memphis Commercial Appeal last week (26). ("Variety" long ago called attention to indiscriminate cutting of films by southern censors, including Memphis, because of Negro footage). Defending its censor board, the newspaper stated it was Hollywood that pulled the boner.

The whole south is in protest, says the sheet, over "the absolutely stupid manner in which motion picture producers have used Negroes in films." (Newspaper throughout refers to Negroes with small "n.") It calls attention to incidents of a white emcee embracing a colored woman, of a closeup of a Negro soldier's face between two white girls, of a Negro couple spotlighted at a USO party, claiming all these irritate southern audiences.

"If Hollywood would adopt an every day natural, practical attitude toward the Negro in pictures there would be little protest from the south," says the sheet. "Let the Negro appear in the picture. Let him appear naturally. Don't overemphasize him just so Hollywood can show how broadminded it has become."

Export Assn. Due to Become Actuality This Week As Aid to Foreign Problems

The film industry's Export Assn., expected to be one of the picture business' greatest media for building trade in the postwar foreign market, is expected to become an actuality this week. It will enable the industry to act with unanimity on all problems encountered aboard.

At a huddle of major company foreign managers and film chief executives last Thursday (31), immediate incorporation in Delaware was approvad. The Export Assn. should be ready for business, with a board of directors picked this week. All major companies and such independents as Republic and Monogram are expected to become members, with every major company certain of membership. Independent units or companies are eligible, and the Society of Independent Motion Picture Producers has been invited to name a member to the board. Prexy also likely will be picked this week.

Although there has been considerable talk, off and on, about a united front for operations in foreign lands, this is the first time the American film business actually has set up the machinery for a united front.

June 10-Oct. 27 Set For U's 'Blumberg Sales Drive'

Bill Scully; Universal's sales chief, yesterday (Tues.) announced a sales drive starting June 10 and carrying through to Oct. 27. It will be known as the Nate Blumberg Testimonial campaign in honor of the company prexy. Sales force will be divided into eastern, western and southern groups.

New product available during the drive will include the latest Deanna Durbin starrer, "Lady on a Train," "That's the Spirit," new Abbott-Costello comedy, "The Naughty Nineties," "Uncle Harry," and "On Stage Everybody," with Jack Oakie, Peggy Ryan and Johnny Coy. The current pictures available for campaign are "Salome," "Patrick the Great," "Sudan," "Here Come Co-Eds" and "Frisco Sal."

35 mm. Film

Continued from page 3

most since the last quarter of 1944.

Producers of factuals will get 15,750,000 feet, and 6,300,000 will go to producers of special pictures, such as scientific research, microfilming, and identification purposes.

In the third quarter, only authorizations for the transfer and exposure of 35 mm. film bearing the number 14,000 or higher will be valid.

Allotments to the studios:

Producers	Linear feet of film
Columbia Pictures Corp.	29,208,380
Metro-Goldwyn-Mayer and Loew's, Inc.	40,693,360
Monogram Productions, Inc.	7,888,810
Paramount Pictures, Inc.	28,717,870
Producers Releasing Corp.	5,308,890
Radio-Keith-Orpheum Corp.	22,251,810
Republic Pictures Corp.	17,736,950
Twentieth Century Fox Film Corp.	30,707,010
Universal Pictures Corp., Inc.	26,501,090
Warner Bros. Pictures, Inc.	32,576,910
Independent producers	29,408,920

As in the second quarter, WPB has established an over-all quota, or allotment, for independent producers as a group, in addition to the quotas for the 10 producers affiliated with national distributors. This over-all quota represents the amount of film normally received by independent producers, plus a small additional amount needed to provide flexibility of operation for the smaller independent producers. The individual quotas of the distributors from whom the independent producers formerly received film have been reduced to the extent that they supplied film to independent producers.

Allotments to the newsreels:

Producers	Linear feet of film
March of Time	2,318,719
Movietone, Inc.	13,318,500
News-of-the-Day Newsreel, Inc.	12,129,000
Paramount Pictures, Inc., producing Paramount News	12,392,250
Pathe News, Inc.	9,574,500
Universal Pictures Co., Inc., producing Universal Newsreel	7,127,250

Kay Francis Sets Next

Hollywood, June 5.

Kay Francis' next Monogram starrer, "Allotment Wives," will be directed by William Nigh.

In addition to starring, Miss Francis will co-produce with Jeffrey Bernerd.

Overall 35 mm. Breakdown

For the first time, WPB has released a breakdown showing how it has been allocating 35 mm. film to all groups of claimants including the armed services, making the figures available for a full year by quarters:

Army	1944 4th qtr.	1945 1st qtr.	1945 2d qtr.	1945 3d qtr.
Army	77,000,000	75,500,000	85,500,000	67,000,000
Navy	42,000,000	37,000,000	43,500,000	54,000,000
Canada	1,600,000	1,000,000	1,784,000	3,600,000
FEA	50,000,000	66,835,000	52,000,000	38,000,000
OWI—Overseas	7,750,000	18,000,000	18,000,000	13,725,000
Domestic	5,000,000	8,300,000	17,250,000	8,750,000
Major entertainment picture producers	271,368,000	266,000,000	261,000,000	271,000,000
Newsreel producers	52,550,000	51,614,000	52,856,000	56,860,219
"Class C" producers	9,000,000	6,000,000	7,500,000	8,100,000
Factual picture producers	15,000,000	9,000,000	11,500,000	15,750,000
Special picture producers	3,000,000	1,500,000	5,500,000	6,300,000
Army and Navy credits	58,000,000	60,000,000	66,000,000	*74,100,000
Reserve	5,000,000	10,000,000	2,500,000	4,994,781
Totals	596,668,000	600,749,000	624,890,000	622,180,000

* Army—40,000,000, Navy—31,000,000, 3,100,000 special reserve for Army-Navy theatrical releases.

Balaban, Freeman Head Nominees For Par Directorate; 16 to Be Named

Notice of Paramount's annual stockholders meeting, to be held June 19, at which 16 directors for the ensuing year are to be named, was sent to shareholders this week together with a proxy statement. Management nominees for the directorate are Barney Balaban, Y. Frank Freeman, Stephen Callaghan, Harvey D. Gibson, Leonard H. Goldenson, A. Conger Goodyear, Stanton Griffis, Duncan G. Harris, John D. Hertz, John W. Hicks, Jr. (who died last week), Austin C. Keough, Earl I. McClintock, Maurice Newton, E. V. Richards, Edwin L. Weisl and Adolph Zukor.

Highest salaried executive, up for election, according to the proxy statement, is Balaban with remuneration of $156,000, which does not include expenses allowed amounting to $20,800. Next is Henry Ginsberg, v. p. and manager in charge of studio operations, with $145,316. Freeman, v. p. in charge of production, is next highest with $130,000.

Others in higher brackets are Keough, v. p., chief counsel and secretary, with $78,000; Zukor, chairman of board, $109,000; Charles M. Reagan, v. p. in charge of domestic sales (named to present post by the directors, April 6, 1944), $77,491; Goldenson, v. p. in charge of theatres, $44,200; Neil F. Agnew, v. p. in charge of domestic sales until April 6 last year, $41,531; John W. Hicks, Jr., v. p. in charge of foreign sales, $41,600, and Jacob Karp, assistant secretary, $46,200. Griffis, chairman of the executive committee, received no salary.

After Agnew's resignation, the annuity contracts in which he was named as beneficiary were delivered to him, according to provisions of the Pension Trust Plan. Annual benefits estimated to be payable under this Pension Trust, in the event of retirement, for Balaban are $28,250; for Freeman, $10,797; for Keough, $6,479; for Griffis, $12,458. Hicks was due to get $4,725.

SELZNICK'S P.A. STAGES 'GI AWARDS' IN D.C.

Washington, June 5.

David O. Selznick's eastern publicity chief, Jack Goldstein, has been hustling through a half-dozen different official channels to set up the GI Awards stunt next Sunday (10) at the Walter Reed hospital here, where Jennifer Jones and Bing Crosby will appear. Miss Jones is a Selznick star, but the producer was able to snag Der Bingle in on the stunt, whereas representatives for Rita Hayworth, Eddie Bracken and the "Going My Way" (Par) producer will send stand-ins.

These five won the GI Favorites contest as staged by the Army Pictorial Service and announced in Yank mag. Selznick seized upon this as a GI contrast to the usual Hollywood hoopla when the Academy awards its Oscars, and publicist Goldstein contrived a plastic GI Oscar in the form of a shield.

Before an audience of 2,000 patients at the Reed hospital next Sunday along with President and Mrs. Truman, who have been invited, Secretary of War Stimson, solons from the Senate, the Washington newspaper publishers, veterans' organizations, generals, et al., Miss Jones, Crosby and the others will be publicly kudosed.

Curbs Off 35 mm. Projs. But Army Still Gets 1st

Revocation of the Limitation Order which governs production and distribution of commercial picture projection equipment recently means that manufacturers of 35-millimeter motion picture equipment have been given the green light by the War Production Board. The order imposing similar controls on 16-mm. equipment had been revoked earlier.

Only catch in any heavy release of picture projection equipment is that manufacturers expect demands of military services for such projectors and amplifying apparatus will preclude early supplies to theatre exhibitors. It's estimated that the Army today has about 30,000 projectors of both 16-mm. and regular 35-mm. size, some of which may be available to schools and colleges after the war. Among the biggest manufacturers of projectors and sound systems are Eastman Kodak, International Projector and RCA.

Par Aide a Suicide

Hollywood, June 5.

Lavern R. Davison, 52, assistant chief of budget control for Paramount studios, shot and killed himself June 3 at his Hollywood home. Earlier he had attempted suicide by gas but was rescued by a brother who survived him.

Reason for death was given as despondency over ill health.

PIX MOGULS NAMED FOR EUROPEAN O.O.

The film industry key executives who leave the U. S. on or about June 18 for a tour of liberated European nations under the guidance of Supreme Headquarters, Allied Expeditionary Forces are: Barney Balaban, Paramount president; Sidney Buchman, Columbia s' dio head; Harry Cohn, Col prex Lester Cowan, indie producer; Si abian, War Activities Committee theatres division chairman; Russell Holman, representing Henry Ginsberg of Par; Francis Harmon, WAC vice-chairman; Charles Koerner, RKO studio chief; Sol Lesser, indie prod; E. J. Mannix, Metro studio chief; Taylor M. Mills; N. Peter Rathvon, RKO president; Jack L. Warner, WB studio head; R. B. Wilby, WAC theatres division; Cliff Work, Universal studio topper, and Darryl F. Zanuck. Major Stuart Palmer, of the War Dept.'s public relations staff, will be liaison officer for the group.

Trip, in line with recent tours made by Congressmen and newspaper editors, is to acquaint film execs with problems in which the Army is involved, including the redeployment of the Army of Occupation, American Military Government, displaced persons, prisoners of war, the food problem, transportation, reconstruction and other topics.

They will be guests of the British government in London, and will also visit Copenhagen, Brussels, the Hague, Paris, Rome, Prague, the Rhine and Ruhr Valleys, Cologne and Frankfort, amongst other cities.

Cowdin to the Coast, Recuping From Op

J. Cheever Cowdin, chairman of Universal's board of directors, was sufficiently recovered this week from his recent operation to take a train for Los Angeles Monday (4) night. He plans to further recuperate at his home near L. A., and may not get back to his desk at the studio for several weeks.

Nate Blumberg, Universal's proxy, also will probably shove off for the Coast this week since he has remained east this time much longer than he originalyy planned. He wanted to be in N. Y. while Cowdin was in the hospital, and decided to stay over a few days longer for the start of trading in Universal common on the N. Y. stock exchange. Blumberg acted as financial chief for the company in the absence of Cowdin, who always has handled company's financial affairs.

Lloyd Drops One U Suit

Hollywood, June 5.

Harold Lloyd dropped one of his three plagiarism suits against Universal, but the other two actions are still on the court calendar.

Dropped suit concerned the Universal picture, "She Gets Her Man." Other actions involve "Her Lucky Night" and "So's Your Uncle."

Stanwyck, Cummings Duo

Hollywood, June 5.

Barbara Stanwyck and Robert Cummings will co-star in the forthcoming comedy, "The Bride Wore Boots," at Paramount, with Patric Knowles in a top featured role.

Seton I. Miller will produce and Irving Pichel direct, starting late in July.

DOS INKS NELSON

Hollywood, June 5.

David O. Selznick signed Argyle Nelson as production manager, effective June 11.

Nelson recently resigned at RKO, where he had been assistant to Walter Daniels, production manager, for four years.

Mono Pfd. on N. Y. Curb

Monogram Pictures preferred, a new issue, was listed for trading on the N. Y. Curb exchange last week (Friday). Company always had its common on the Curb but the preferred is just making its appearance in public hands.

Announcement that the preferred was going on the Curb exchange was made by W. Ray Johnston, Mono prexy.

Much Amus. Stock Trading Last Mo.

Philadelphia, June 5.

Activity in film industry stock was brisk in the period between April 11 to May 10 as disclosed in a report last week by the Securities & Exchange Commission here.

One of the largest transactions reported was the acquisition of 3,740 additional shares of Warner Bros. $5 par common by Harry M. Warner, bringing his total holdings in that security to an even 150,000 shares.

There was plenty of activity in Loew's, Inc., common highlighted by a stock splitup of 38,100 shares. Splitup went to the following: Howard Dietz, 30 shares; Leopold Friedman, 1,424; Eugene W. Leake, 200; Charles C. Moskowitz, 1,500; William A. Parker, 1,200; J. Robert Rubin, 4,130; Nicholas M. Schenck, 3,826; Joseph R. Vogel, 600; David conversion notes (2¾%). Other throp, 200.

Purchase of 2,395 shares of Columbia Pictures common by Harry Cohn, Hollywood, was largest deal in that security during the report period. Other activity in Columbia: Jack Cohn added 620 to his holdings, now totalling 32,496; the Joseph Cohn Trust added 65; Ralph Cohn Trust, 50; Robert Cohn Trust, 145, and Jeannette Cohn Trust, 5 shares. Joseph McConville added 2 Col. shares; Abraham Montague, 50; Abraham Schneider, 40; Nate B. Spinggold (through a holding company), added 254 shares, and Donald S. Stralem, 15 shares.

Monogram Pictures of Michigan purchased 2,000 shares of Monogram Pictures Corp. $1 par common; William B. Hurlburt added 666 shares, bringing his holdings to 4,029. W. Ray Johnston, Hollywood, reported holding 20,491 shares of Monogram common.

Barney Balaban, making a belated report (Dec., 1944), reported the acquisition of 2,000,000 Paramount conversion notes 2¾%. Other transaction in Paramount: W. E. Griffis Trust reported disposal of 2,600 shares of Paramount $1 par common to a beneficiary.

Paul G. Brown, Boca Raton, Fla., reported the disposal of 8,672 Universal common warrants, while adding 306 shares of Universal common stock to his holdings, now totalling 29,000.

Mono's $107,840 Net For First 39 Weeks

Monogram Pictures' consolidated net profit for the first 39 weeks of the company's fiscal year amounted to $107,840 as against $111,961 for comparable period a year ago. The three-quarter period ended last March 31. Profit is after all charges, including provision for Federal income taxes.

W. Ray Johnston, company prexy, noted that the report did not fully reflect revenue from Great Britain, since distribution in that country was changed last Aug. 1 from an advance royalty basis to straight percentage distribution. This, he said, resulted in a great deal of revenue being deferred to a later period, which under the previous way of handling would have been reflected in this report. New distrib arrangement in Great Britain is expected to give the company a greater percentage of gross receipts there.

Bloomberg to Supervise Rep Building Program

Hollywood, June 5.

Republic's new $2,000,000 building program will be under supervision of Dan Bloomberg, recently hoisted from sound director to chief engineer of the studio.

In addition to taking charge of all permanent construction on the lot, Bloomberg will function as technical manager of film process and the editorial film library.

Film Dearth a Real Worry in Chi; St. L. Closings Because of Shortage

Chicago, June 5.

Chi is strictly a seller's market these days, judging from features for July, tabulated last week for general release houses by Jack Kirsch of Allied Theatres. Of the 50 features on the short-shrifter this time, a total of 16 are reissues and seven are westerns, to cue some fingernail-biting on the part of hundreds of exhibs here as to just how they're going to interest payees in coming out of the heat-and-glare into the airconditioning.

Exhibs, as usual, are blaming distributors, who in turn admit there's (a) a print shortage, (b) a dearth of product, and (c) a tendency on the part of home offices to hold back releases.

To give an idea, here's the layout for the week of July 8: "Strange Death of Adolph Hitler," "Hard Guy," "Strange Boarder" and "Scandal for the Bride"—four reissues; plus "Sheriff of Cimarron" (western), "Escape in the Fog," "Keep Your Powder Dry," "It's a Pleasure," "Pan-Americana" and "Having a Wonderful Crime."

Releases for July 22 week are "King of the Circus" and "Skull and Crown," reissues, latter starring Rin Tin Tin; "Renegade of the Rio Grande" (western), and "Music for Millions," "Main Street After Dark," "National Barn Dance," "Sporting Chance," "Fashion Model" and "Gangster's Den."

"Try and make four double bills a week out of that, willya?" says the exhib.

To continue the tale of woe, here's the week of the 29th:

Six reissues—"Air Force," "Swamp Woman," "13th Guest," "Barbary Coast," "Mr. Boggs Steps Out" and "Hell's Crossroads." One western—"Cowboy from Lonesome River." The rest are "Honeymoon Ahead," "Between Two Women," "Enchanted Cottage," "Brewster's Millions" and "Stepping in Society."

Weeks of July 15 and 22? "Let's not go into that," says the exhib, flopping back in his chair and staring blankly at the ceiling.

St. L. Pix Shortage Also

St. Louis, June 5.

Fanchon & Marco has placed two of its deluxers, the 5,000-seater Fox, in midtown, and the Ambassador, downtown, and the Shubert a house owned by a syndicate in which the Arthur brothers are the principal owners, on a week-to-week basis because of the shortage of celluloid of a calibre that would warrant screening in these places. There also is a possibility that one of the houses may be closed for a six-weeks period and the Shubert, not air conditioned, for three months.

Announcement of the possibility of closing was made in order that theatre contracts with the various union organizations employes in the houses may be kept and there will be no turmoil if any of them should be shuttered. The Ambassador, on several occasions at the fag end of an exhibition year, has been shuttered during six weeks of the summer season and although the closing last year resulted in some litigation with the owners of the building the execs of F&M produced a contract that gives it the right to close when films are not available.

'Corn' and 'Xmas' Wind Up WB's 19 for '44-'45

With Ben Kalmenson, general sales manager for Warner Bros., setting up releases for July and August, company will end the current season (1944-45) at a new all-time low for it of 19 pictures. WB will give its accounts only one picture in July, "Corn Is Green" and one in August, "Christmas in Connecticut." National release dates, respectively, are July 21 and Aug. 11. During the current month of June there will be two films, "Pillow to Post," which goes on release Saturday (9) and "Conflict," which is set for June 30.

Second only to Paramount in the number of pictures in its present backlog, Warners now has 20 pictures in the can that remain to be released, these, of course, including the four pictures yet to be made available this season.

Company has five in production at the Burbank studios, while 10 will go before cameras as soon as stage space is available. Scripts on 12 different pictures to go into production later are now in work.

Brown's Latin Post

Hollywood, June 5.

Lawrence K. Brown, formerly with the Joe Breen staff in the Hays office, has taken a post with the Motion Picture Society of the Americas. He will function as contact for studio production personnel on matters pertaining to Latin-American content in films.

Speaking both Spanish and Portuguese, he will handle translations and interpretive matters for the office.

MASS. SHOWMEN IRATE OVER NEW TAX THREATS

Boston, June 5.

Massachusetts amusement industry has been staging secret sessions here to plan counter-offensive against tax gougers who would ruin b.o. biz. The Bay State is hard up for revenue to meet expenses of proposed soldiers' bonuses, postwar public works, amplification of the East Boston Airport and the Port of Boston. So solons turned as usual toward funlovers despite fact they are bearing as much burden as they can.

The legislative committee on taxation has voted 7 to 5 in favor of boosting admission taxes on theatres, racetracks and other amusement enterprises from 20 to 30%. Now the matter is in the hands of the ways and means committee, which will hold a hearing June 12.

Plenty of sparks are promised by amusement mags, who are determined to fight to the last. Plenty of legal talent has been assembled. Legislators from up-country want the tax, and the governor's office doesn't know which way to turn.

UA's MPPDA Resignation Effective Nov., WB on Fri.

Warner Bros.' resignation from the Motion Picture Producers & Distributors of America became effective last Friday (1), without any word from WB of any action to rescind the resignation. United Artists has also resigned from the Hays organization, effective in November.

Both companies have long since been reported dissatisfied with the program of both trade and public relations set up by the Hays office.

UA, as first reported in "Variety" several months ago, discussed break with the Hays office when some of the distrib's owner-members expressed dissatisfaction with the playing time and conditions available to independent producers.

Reported at that time that Mary Pickford, David O. Selznick and other leading indies were pressing for an open break with the Hays office. UA reps met at the Hays office the same week and aired grievances. Official resignation followed several months later, although UA had planned breaking away from the Hays office before the Warner Bros. action became known.

Major companies, meantime, are reported expanding their individual public relations activities, particularly in Washington.

Harry M. Warner, president of Warner Bros., left N. Y. Sunday (3) for the Coast. He had been east for about one month on a routine trip and prior to leaving for Hollywood confirmed the WB withdrawal from the Hays' office, effective Friday (1).

Harman Sues 20th

Los Angeles, June 5.

Hugh Harman, cartoon producer, filed a breach-of-contract suit here against 20th-Fox, demanding damages of $1,072,900.

Plaintiff claims he had a contract with the studio for a 936-foot sequence, combining cartoons with live actors, for "Billy Rose's Diamond Horseshoe."

U ROLLS TRIO

Hollywood, June 5.

Three new productions face the lenses at Universal this week, making a total of five in work.

Newies are "Once Upon a Dream," "As It Was Before" and "Alibi in Ermine." Holdovers are "Uncle Harry" and "Frontier Gal."

EVE

Exhibitors are urged to watch the box-office re

A VERY GREA

VICTORIA THEATRE, Ne

G. C. F. pre

DAVID

THE WAY

with Raymond Huntley · Billy Ho

Foreword by **Quentin Reynolds** ·

Screen Play by Eric Ambler, Peter Ustinov · Pro

A Two C

GRIPPING DRAMA! FINE, STIRRING, MOVING!" —Liberty Magazine

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Released by 20th Century-Fox 30th ANNIVERSARY

Out of This World

(MUSICAL)

Paramount release of Sam Coslow production. Stars Eddie Bracken, Veronica Lake, Diana Lynn; features Cass Daley, Parkyakarkus, Donald McBride, Florence Bates, Bing Crosby's Kids, Carmen Cavallaro, Ted Florito, Henry King, Ray Noble, Joe Reichman, Don Wilson. Directed by Hal Walker. Based on stories by Elizabeth Meehan and Sam Coslow; adaptation, Walter DeLeon and Arthur Phillips; songs, Johnny Mercer, Harold Arlen, Ben Raleigh, Bernie Wayne, Sam Coslow, Felix Bernard and Eddie Cherkose; dances, Sammy Lee; editor, Stuart Gilmore; camera, Stuart Thompson. Previewed at Paramount, N. Y., June 4, '45. Running time, **96 MINS.**

Herbie Fenton ..... Eddie Bracken
Dorothy Dodge ..... Veronica Lake
Betty Miller ..... Diana Lynn
Fanny, the drummer ..... Cass Daley
Gus Palukus ..... Parkyakarkus
J. J. Crawford ..... Donald MacBride
Harriet Pringle ..... Florence Bates
Radio Announcer-M.C. ..... Don Wilson
Mrs. Robbins ..... Mabel Paige
Charlie Briggs ..... Charles Smith
Irving Krunk ..... Irving Bacon
Bing's kids: Gary Crosby, Phillip Crosby, Dennis Crosby, Lin Crosby.
Glamourette Quartet: Olga San Juan, Nancy Porter, Audrey Young, Carol Deere.
Piano Maestros: Carmen Cavallaro, Ted Florito, Henry King, Ray Noble, Joe Reichman.

"Out of This World" is an entertaining musical with a strong cast headed by Eddie Bracken, Veronica Lake and Diana Lynn who are billed above the title. Boxoffice prospects are very promising.

Film is built along novel lines and pulls plenty of laughs. A unique stunt is having Bracken play a croon-swooner, which he isn't, with Bing Crosby's voice dubbed in to fit Bracken's singing lip movements. Crosby isn't seen at any point but his four young boys, Gary, Phillip, Dennis and Lin, appear in a bit shortly after the opening and are responsible for a couple cute cracks when they hear their father's voice coming from Bracken. There are numerous other little scenes and bits which land the laughs and give good pace to the action. Very funny is the sequence in which Miss Lynn and Cass Daley try to keep Bracken from appearing at a benefit show by getting him down with a cold. They partly undress him, steam him in a bathroom and then sit him on a piece of ice.

Action opens in a small town where Miss Lynn, who conducts a girl's band, is putting on a benefit show. Bracken accidentally gets pushed into it and sings a song, being Bing's voice, of course. Arrangements have been made to plant some bobby-soxers in the audience to go all out for Bracken. As result of what occurs, the band and the supposed crooner-killer get a lot of publicity. Miss Lynn takes him over and in order to get back to N. Y. sells shares in him to several persons. However, they make the mistake of selling 125% of shares, a situation which creates plenty of trouble.

Production contains seven song numbers. They are "Out of This World," "June Comes Around Every Year," "A Sailor with an Eight-Hour Pass," "All I Do Is Beat That Goldarn Drum," "I'd Rather Be Me," "Ghost of Mr. Chopin," and "It Takes a Little Bit More." On the whole they listen well but are not particularly outstanding. "Goldarn Drum" is comical, done by Miss Daley, drummer in Miss Lynn's band. She also does "Eight-Hour Pass." "I'd Rather Be Me," which is reprised by Bracken at the finish, looks to be tops among the picture's songs.

A production number toward the finish includes a slick sequence with five leading pianist-bandleaders, Carmen Cavallaro, Ted Fiorito, Henry King, Ray Noble and Joe Reichman, which is nicely staged.

Performances by the three stars of the picture are clickful, while Miss Daley, among the featured players, also registers strongly. Parkyakarkus is a smalltown merchant who has taken shares in Bracken. There isn't enough of him, however. Florence Bates is another Bracken investor. Don Wilson, not named on the screen, is a radio announcer and m. c. Donald McBride stands out sharply as a talent agent.

Sam Coslow, who figures on the story end and on several of the songs, injected good production value into the picture, while Hal Walker's direction is smooth.

Char.

The Great John L.

(SONGS)

United Artists release of Bing Crosby (Frank R. Mastroby and James Edward Grant) production. Stars Linda Darnell, Barbara Britton; introduces Greg McClure; features Otto Kruger, Wallace Ford. Directed by Frank Tuttle. Screenplay by Grant; fight contests staged by John Indrisano; editor, Theodore Bellinger; musical director, Victor Young; songs, Johnny Burke and James Van Heusen; camera, James Van Trees. Previewed N. Y., May 31, '45. Running time, **96 MINS.**

John L. Sullivan ..... Greg McClure
Anne Livingstone ..... Linda Darnell
Kathy Harkness ..... Barbara Britton
Mickey ..... Lee Sullivan
Richard Martin ..... Otto Kruger
McManus ..... Wallace Ford
John Flood ..... George Mathews
Billy Muldoon ..... Robert Barrat
Father O'Malley ..... J. M. Kerrigan
Monsieur Claire ..... Simon Semenoff
Michael Sullivan ..... Joel Friedkin
Arthur Brisbane ..... Harry Crocker
Maura Sullivan ..... Hope Landin

In his first independent production, Bing Crosby comes out with both fists swinging through a dramatization of the life of John L. Sullivan. When the pic is released, it should be a great day all around, for the Irish as well as for the houses that run it. It's straight boff from start to finish.

James Edward Grant has written a story that takes John L. from his early youth as the Boston strong boy, through his great victories here and abroad, into the days of drunken disillusionment, and finally to the mature man, no longer a champ with his fists, who becomes the exponent of clean living. It's a thoroughly credible story which gave the producers an opportunity of recreating the rowdy '80s with all their nostalgic appeal. Through sets that look authentic, dialog in character at all times, songs that flavor of the period, and sock boxing contests, the job has been done well. Result: Everyman's John L. Sullivan, a believable, human and warm character going through a play that's entertaining and at times gripping.

All this, of course, could not have been accomplished without careful casting and directing, especially since the real star of the film is a man who had never done anything in pictures except as an extra on the Warner lot. And that man is a find. His name is Greg McClure. He not only looks the part of the Great John L. He acts the part, and grows with it, even as the subject himself grew, from a boastful youngster who conquers a world and loses it, to the man who regains respect when he finds that he can fight another battle where heart counts for more than muscle. McClure was a day laborer, longshoreman, and a player in a little theatre when Crosby discovered him. He's in the Army now—having gone in as soon as he finished this picture. But he'll never be an unknown again. Crosby has signed him to a term contract and, like John L. himself, McClure should win many more plaudits before he's through.

But if it's McClure who carries the greatest burden, the rest of the cast is right there with him at all times. The two women in his life, played by Linda Darnell and Barbara Britton, are done effectively. J. M. Kerrigan does Sullivan's parish priest sensitively and without lush sentimentality. Lee Sullivan as the champ's boyhood pal and singer, Richard Martin as the suave man of the world who loses his woman to the fighter, George Mathews as the dumb ex-champ who becomes John L.'s sparring partner and friend, and Simon Semenoff as the French *la savotte* expert, add to the general sense of perfection.

There are a number of outstanding scenes that audiences will remember. One is excruciatingly funny. That's when Semenoff (who is a ballet dancer) fights the American pug in a Parisian bistro, using his *la savotte* skill in kicking. It's the first time this feet-fighting has been in a film. Another comes near the end of the picture, when Sullivan suddenly decides to stop drinking. That's when McClure really comes through, as a superb actor.

Cars.

Within These Walls

20th-Fox release of Ben Silvey production. Stars Thomas Mitchell, Mary Anderson, Edward Ryan; features Mark Stevens, B. S. Pully, Roy Roberts, John Russell, Norman Lloyd, Edward Kelly, Harry Shannon. Directed by Bruce Humberstone. Story, Charles Trapnell and James R. Fisher; adaptation, Eugene Ling and Wanda Tuchock; camera, Glen MacWilliams and Clyde De Vinna; editor, Harry Reynolds. Tradeshown N. Y., June 1, '45. Running time, **71 MINS.**

Michael Howland ..... Thomas Mitchell
Anne Howland ..... Mary Anderson
Tommie Howland ..... Edward Ryan
Steve Russel ..... Mark Stevens
Harry Bowyer ..... B. S. Pully
Martin Deutsch ..... Roy Roberts
Rogers ..... John Russell
Pete Moran ..... Norman Lloyd
Tommy Callahan ..... Edward Kelly
McCaffrey ..... Harry Shannon
Hobey Jenkins ..... Rex Williams
Pearson ..... Ralph Dunn
Station Agent ..... Dick Rush
Collins ..... William Halligan
Stunt Guard ..... Freddie Graham

Actionful film, ably produced and directed, "Within These Walls" is a prison story that rates as moderately good entertainment in its line and should do satisfactorily at the boxoffice.

Picture is built around Thomas Mitchell, a tough penitentiary warden who lives to regret the stern policies he placed in force, and his two adolescent children, a son and daughter. The story opens on demands by Mitchell, then a judge, for measures to curb riots which have been occurring at the prison of an unnamed state. He's nominated for the job of warden by the govenor and takes over with a vengeance, laying down very stiff rules.

Meantime, as Mitchell plays the part, the warmth of affection which he has for his daughter and a son, latter a ne'er-do-well, is accentuated though his paternal rigidness, on the other hand, finally estranges him from his boy. Finally the son is brought to the prison following conviction of a crime, with the father-warden making no exceptions for him.

Ultimately the lad figures in an attempted jail break and is shot by a fellow convict. This leads to a very tense scene in which the father himself shoots it out with the murderer within the prison walls. This sequence is excellently done and sustained for several minutes.

On the finish the warden softens when a new group of prisoners is brought before him, among them a young chap who reminds him of the son he lost and which taught him to temper discipline with kindness.

Mitchell gives an excellent performance, one that is partly sympathetic and partly not. His son is played effectively by Edward Ryan, while the daughter is Mary Anderson, youthful and refreshing type. She is paired romantically, but not with emphasis, with a model convict who becomes the warden's trusted chauffeur. The daughter has learned that the convict, played well by Mark Stevens, is serving a short term after having taken the rap on an embezzlement charge for his married brother. Tops among the numerous convict characters is Roy Roberts. Harry Shannon does well as assistant warden.

Char.

Miniature Reviews

"Out of This World" (Musical) (Par). Entertaining musical; should do very well at b.o.

"The Great John L" (Songs) (UA). Boff from start to finish, with Greg McClure as Sullivan an absolute find.

"Within These Walls" (20th). Actionful prison yarn that shapes up as moderately good entertainment; should do okay.

"West of the Pecos" (RKO). Okay western.

"Don Juan Quilligan" (20th). William Bendix-Joan Blondell-Phil Silvers in absurd comedy, unlikely for big boxoffice.

"Penthouse Rhythm" (Songs) (U). Musical melange on a low budget with no names.

"Steppin' In Society" (Rep). E. E. Horton and Gladys George in lightweight comedy.

"Vampire's Ghost" (Rep). A "B" thriller with few thrills.

"Phantom Speaks" (Rep). Fair chiller starring Richard Arlen.

"Phantom of 42nd Street" (PRC). Whodunit with backstage locale geared for moderate grosses.

West of the Pecos

RKO release of Herman Schlom production. Features Robert Mitchum, Barbara Hale, Richard Martin, Thurston Hall, Rita Corday. Directed by Edward Killy. Screenplay, Norman Houston from novel by Zane Grey; camera, Harry J. Wild. Tradeshown N. Y., June 1, '45. Running time, **66 MINS.**

Pecos ..... Robert Mitchum
Rill ..... Barbara Hale
Chito Rafferty ..... Richard Martin
Colonel Lambeth ..... Thurston Hall
Suzanne ..... Rita Corday
Jeff Slinger ..... Russell Hopton
Tex Evans ..... Bill Williams
Clyde Morgan ..... Bruce Edwards
Brad Sawtelle ..... Harry Woods
Sam Sawtelle ..... Pete Launders
Dr. Howard ..... Bryant Washburn
Marshall ..... Philip Morris
Don Manuel ..... Martin Garralaga

For fans of the great outdoors who like their Zane Grey without too many fancy frills, this pic is a natural. It's a western that should draw audiences who go for the type.

Story centers about Barbara Hale as the niece of a rich Chicago packer who goes out to his Texas ranch on orders of his doctor. Period is of the wild, lawless days. The party meets up with a quick-shootin', honest cowhand (Robert Mitchum) who rides well and knows how to handle bandits as well as the gal. Latter poses as a boy for a time, with some scenes promising luscious developments, but propriety is maintained. At end, the girl from Chicago had ditched her lawyer-fiance, and is ready to marry the cowboy at the nearest mission church.

Mitchum, with the help of Richard Martin, does the riders of the range proud. Miss Hale plays the rich girl well, and Rita Corday is okay also as the maid who's straight from Paree. Rest of the cast is adequate for the business at hand. Production is none too lavish but good enough, and direction is smooth.

Cars.

Don Juan Quilligan

20th-Fox release of William Le Baron production. Stars William Bendix, Joan Blondell, Phil Silvers. Directed by Frank Tuttle. Screenplay, Arthur Kober and Frank Gabrielson, from original by Herbert Clyde Lewis; editor, Norman Colbert; camera, Norbert Brodine; music, Emil Newman. Tradeshown N. Y., June 1, '45. Running time, **75 MINS.**

Patrick Quilligan ..... William Bendix
Marjorie Mossrock ..... Joan Blondell
Mac Denny ..... Phil Silvers
Mrs. Rostigaff ..... Anne Revere
Ed Mossrock ..... B. S. Pully
Lucy ..... Mary Treen
Howie Mossrock ..... John Russell
Beattie ..... Veda Ann Borg
Judge ..... Thurston Hall
Sales Girl ..... Cara Williams
Defense Attorney ..... Richard Gaines
Mr. Rostigaff ..... Hobart Cavanaugh
Annie Mossrock ..... Rene Carson
District Attorney ..... George Macready
Mrs. Blake ..... Helen Freeman
Attie Mossrock ..... Charles Cane
One-Eyed Fagan ..... Anthony Caruso
Customer ..... Eddie Acuff
Judge ..... Joel Friedkin
Court Clerk ..... Charles Marsh
Minister ..... Emmett Vogan
Police Sergeant ..... James Flavin
Usher ..... John Albright
Police Inspector ..... Charles D. Brown
Police Stenographer ..... Lee Phelps
Bartender ..... Tom Dugan
C.P.O. ..... Carey Harrison
Booker ..... Genevieve Bell
Clerk, Marriage Bureau ..... Jimmy Conlin

Despite William Bendix, Joan Blondell and Phil Silvers for the marquee, "Don Juan Quilligan" is no boxoffice sock. It's a familiar yarn punctuated with the usual Bendix malaprops, Flatbush variety.

Bendix plays a Brooklyn barge captain with a mother complex, though she's been dead for 10 years. Seemingly everything he does is governed by the omniscient spirit of the old gal. He even marries bigamously because of it—one because she laughs like his mother; the second because she cooks as well. And the circumstances surrounding the marriages, including a gangland murder for which he almost takes the rap, reach so far afield that there's bound to be little audience restraint left when the courtroom finale comes.

Bendix is Bendix. As the title character, he's a deadpan dumb type with an inordinate capacity for committing lingual homicide. Miss Blondell is outstanding, physically; her dialog is unimportant, relatively. Most of the remainder of the cast is there for atmospheric purposes.

Arthur Kober, an invariably facile writer at this sort of dialog, and Frank Gabrielson are credited with the screenplay, from an original by Herbert Clyde Lewis. William Le Baron produced on what seems like a modest budget. There's little that Frank Tuttle could have done with the direction.

Brooklyn—and a certain tree—will have trouble living this one down.

Kahn.

Penthouse Rhythm

(SONGS)

Universal release of Frank Gross production. Features Kirby Grant, Lois Collier, Edward Norris. Directed by Eddie Cline. Screenplay, Stanley Roberts, Howard Dimsdale from story by Roberts and Min Selvin. Musical director, Edgar Fairchild; camera, William Sickner; editor, Russell Schoengarth. Tradeshown N. Y., June 4, '45. Running time, **60 MINS.**

Dick ..... Kirby Grant
Linda ..... Lois Collier
Junior ..... Edward Norris
Maxie Rosenbloom ..... Maxie Rosenbloom
Ferdy Pelham ..... Eric Blore
Taffy ..... Minna Gombel
Bailey ..... Edward S. Brophy
Patty ..... Judy Clark
Irma ..... Marion Martin
Brewster ..... Donald McBride
Joe ..... Henry Armetta
Jank ..... Jimmy Dodd
Johnny ..... Bobby Worth
Bill ..... Louis Da Pron
Nick ..... George Lloyd
Sergeant ..... Paul Hurst
Tim ..... Harry Barris
Dance Specialty ..... Velasco and Lenee

Universal apparently has had success with the fluffy-type quickie musical fare and this one is in that category.

Story-line is not especially weighty; cast goes through its paces tongue-in-cheek; songs are just fair, and the whole picture is thrown together in an off-hand sort of way.

Yarn deals with the troubles four youngsters of a musical quartet have getting started in show biz. The way they finally reach their goal tests the credulity of the audience, since it is strictly the script writer's idea of how to become a hit.

None of the songs rate listing, three composed by Jack Brooks and Norman Berens; one, Berens teamed with Seymour Kramer, and other by Inez James and Sidney Miller. Acting and vocalizing by those in the cast showcases couple of good voices, notably Kirby Grant and Judy Clark, latter a lightweight edition of Betty Hutton. Remainder of the rather lengthy list of supporting actors do their best to liven up the proceedings, but fail in most cases because of material.

Sten.

Steppin' in Society

Republic release of Joseph Berenholtz production. Features Edward Everett Horton, Gladys George. Directed by Alexander Esway. Screenplay, Bradford Ropes, from novel by Marcel Arnac; editor, Harry Keller; camera, Reggie Lanning. At Fox, Brooklyn, N. Y., week of June 1, '45, dual. Running time, **72 MINS.**

Judge Avery Webster ..... E. E. Horton
Penelope Webster ..... Gladys George
Lola Forrest ..... Ruth Terry
Montana ..... Robert Livingston
Bow Tie ..... Jack LaRue
The Duchess ..... Lola Lane
Jenny the Juke ..... Isabel Jewell
George ..... Frank Jenks
Cookie ..... Paul Hurst
Ivory ..... Harry Barris
Shirley ..... Iris Adrian
Hilliard ..... Tom Herbert

Idea of a jurist, who had a rep for throwing the book at malefactors appearing before him, being forced to take refuge in a questionable roadhouse run by and infested with lawless characters, may have presented possibilities on paper. Somehow it got lost in the shuffle. Result is lightweight comedy that will have to depend upon marquee draw of Edward Everett Horton and Gladys George, co-featured, to snare 'em.

"Steppin' in Society" has its moments but unfortunately does not sustain a rollicking pace throughout. Story sags and laughs are too widely spaced. Horton and his frau, Miss George, seek refuge in the Jungle Club after being caught in a storm. Underworld characters therein are leery of the strangers but one of the mob pegs the judge for a racketeer and he plays along with them. Everything's jake until a gunmoll (Isabel Jewell) cases him as the judge who ruined her love life by retiring her boy friend in durance vile for a long stretch. He is subjected to a "Kangaroo Court" trial in which he not only outsmarts the wise guys and gals but has them all converted to the straight and narrow at the fade-out.

Horton gives his usual good performance as the judge. Miss George is splendid as his wife. Miss Jewell is also standout as the jail-widow. Remainder of cast do okay in respective roles. Direction by Alexander Esway is as well as can be expected with material at hand.

Edba.

The Vampire's Ghost

Republic release of Rudolph E. Abel production. Features John Abbott, Charles Gordon, Peggy Stewart, Grant Withers. Directed by Lesley Selander. Screenplay, John K. Butler, Leigh Brackett from original story by Brackett; camera, Bud Thackery, Robert Pittack; editor, Tony Martinelli. At Brooklyn Strand, week of May 31, '45, dual. Running time, **59 MINS.**

Webb Fallon ..... John Abbott
Roy Hendrick ..... Charles Gordon
Julie Vance ..... Peggy Stewart
Father Gilchrist ..... Grant Withers
Lota ..... Adele Mara
Thomas Vance ..... Emmett Vogan
Jim Barrat ..... Roy Barcroft
Simon Peter ..... Martin Wilkins
The Doctor ..... Frank Jaquet
The Bum ..... Jimmy Aubrey

Republic endeavored to wrap this one up as economically as possible, and encase within the 59 minutes running time enough thrills to give the picture some semblance of respectability.

Whether associate producer Rudolph E. Abel succeeded is another matter entirely. Yarn deals with a vampire who rules the underworld of a plantation town on the west coast of Africa. He overpowers a plantation owner, who finally is saved through the reasoning power of a priest, in time to rescue the damsel from the clutches of the dastard.

John Abbott, as the vampire, along with Charles Gordon, Grant Withers and Peggy Stewart, go through their paces in stilted fashion. Script, settings and camerawork just so-so.

Sten.

The Phantom Speaks

Republic release of Donald H. Brown production. Stars Richard Arlen; features Stanley Ridges, Lynne Roberts, Tom Powers. Directed by John English. Original, John K. Butler; camera, William Bradford; editor, Arthur Roberts. At Brooklyn Strand, week of May 31, '45, dual. Running time, **58 MINS.**

Matt Fraser ..... Richard Arlen
Dr. Paul Renwick ..... Stanley Ridges
Joan Renwick ..... Lynne Roberts
Harvey Bogardus ..... Tom Powers
Cornelia Willbount ..... Charlotte Wynters
Owen McAllister ..... Jonathan Hale
Charlie Davis ..... Pierre Watkin
Betty Hanzel ..... Marian Martin
Louis Fabian ..... Garry Owen
Frankie Teel ..... Ralf Harolde
Mary Fabian ..... Doreen McCann

This one is a spine-tingling sadistic chiller that has its odd moments, and on the whole does not test the credulity of the audience. With Richard Arlen as star, it will please those who enjoy this type film fare.

Arlen, as a reporter who outguesses the police throughout, aids in adding to the suspense of the proceedings. Phantom, played by Tom Powers, proves to be a convicted murderer who returns to the earth after dying and imposes his will on a scientist, latter carrying out the former's dastardly slaughters without realizing it.

Entire cast which, besides Arlen and Powers, includes Stanley Ridges and Lynne Roberts in the major roles, enact their parts in fairly good fashion. Settings and camerawork, too, are above par.

Sten.

Phantom of 42nd Street

PRC release of Martin Mooney and Albert Herman production, directed by Herman. Features Dave O'Brien, Kay Aldridge, Alan Mowbray, Frank Jenks. Screenplay, Milton Raison, from story by Jack Harvey and Raison; editor, Hugh Winn; camera, James Brown. At New York, N. Y., week of May 29, '45, dual. Running time, **58 MINS.**

Tony Woolrich ..... Dave O'Brien
Claudia Moore ..... Kay Eldridge
Cecil Moore ..... Alan Mowbray
Romeo ..... Frank Jenks
Janet Buchanan ..... Edythe Elliott
Lt. Walsh ..... Jack Mulhall
Ginger ..... Vera Marshe
Reggie Thomas ..... Stanley Price
John Carraby ..... John Crawford
Roberts ..... Cyril Delevanti
Timothy Wells ..... Paul Power

Like [illegible] whodunit woven around the theatre and members of "the royal family of that era" looks geared for moderate grosses in the duals. Although theme is somewhat old-hat, it zips along at a merry pace that arrests attention from outset and sustains it throughout.

Kay Aldridge is making her Broadway debut in a new play. Preem is snafued by murder of her wealthy uncle backstage. Alan Mowbray, the actress' father, is suspected. Although starring in a current hit, he's known to be short of coin. Being next of kin he'll naturally inherit his brother's estate.

Dave O'Brien, drama critic, muffs the murder yarn for his sheet, but later teams with Jack Mulhall, head of the homicide squad, to crack the case. This and two other murders are pinned on Mowbray's dresser.

O'Brien gives neat portrayal of the critic turned gumshoe. Miss Aldridge lends both personal charm and talent as the young actress, with Mowbray, Mulhall and Frank Jenks also turning in neat accounts. Latter, as a stage-struck taxi-jockey, sustains the comedy element of the yarn. Milton Raison has contributed compact script which Albert Herman has directed in proper tempo.

Edba.

McCARTHY'S PRC BOW

Hollywood, June 5.

First production by Leo McCarthy under his contract with PRC will be "Strangler of the Swamp," a whodunit.

Frank Wisbar has been inked to write the screenplay and direct.

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Mikhail Rasumny · Fernando Alvarado
Frank McHugh

Screen Play by Frank Butler, co-author of "GOING MY WAY" · Directed by Irving Pichel

Chi Bleats at B'way

Continued from page 1

giving credit to Paul Bowles for incidental music for 'Jacokowsky and the Colonel' is about as accurate as the sign over Milwaukee's Davidson theatre the week the play was there, which read 'Original N. Y. Cast'—pure sucker bait, because there are 14 changes in the cast. Maybe the loss of Mr. Bowles' music doesn't matter, but, considering the faith Chicago's subscribers display in the Theatre Guild (they pay their money in advance for a blind date with playgoing), I rather think it does. Elminating it means cutting down on the quality of the original article for which the tickets were sold."

Copeland C. Burg, pinchhitting for Ashton Stevens, who's on vacation, in Herald-American: "It is embarrasing for a Chicagoan with a New York guest to even mention theatre these days. If one brings up 'Jacobowsky,' now at the Blackstone, there's a snobbish sniff: 'Saw it months and months ago, my dear' . . . After a play has run for a year in New York and business begins to fall off it is shipped here with faded scenery and generally an inferior cast."

Irv Kupcinet, Times: "Chicago's legitimate theatre operators are considerably perturbed about the Theatre Guild's handling of local bookings. Four times in recent months the Guild has ordered shows out of town, while they were still doing well at the boxoffice. Latest is 'Jacobowsky,' which drew raves from the critics and support from theatregoers, yet is closing June 9. The same procedure was followed in the case of 'Sing Out, Sweet Land,' 'Othello,' and 'Cherry Orchard.' "

More Jabs

These aren't all the jabs, by any means. There were plenty of others previous to the week in which these appeared, mostly on the order of Herb Graffis' dig in his review in the Times last Wednesday (30) of "Life with Father," which made its third local bow the day before, to wit: "Most of the cast is considerably above the grade of hams New York usually ships to the frontier."

There have been recurrent squawks along the same line, of course, in years past—all old stuff to observers of show biz in Chi. Brickbats at this particular time, however, which give every evidence of continuing, are regarded as bad omens for legit attractions when the boom days pass. They're certainly not good for the b.o. right now—and it's not just the columnists, whose beefs alone would seem to indicate the need for a public relations officer to plug the interests of Broadway producers here. Customers themselves are registering kicks, verbally and vox-pop-wise.

Maybe Chi was spoiled by getting the "premiere" (or was it merely a tryout?) of "Glass Menagerie." Anyway, payees just aren't accepting explanations that transportation problems are responsible for the seedy appearances of so many of the widely publicized Broadway casts and sets, or in producers' claims that N. Y. casts aren't interested in touring in these days of booming biz on Broadway.

Guild Being Sniped

The Guild, in particular, is being sniped at, with many of their 15,000 Chi subscribers accusing Guild directors of using them for suckers by cutting down on production expenses and quality of casts, while non-Guildites claim they're being blackjacked into joining through the method of chopping off runs at the height of their grosses.

This past season, it's pointed out, only four of the five plays promised Chi by the Guild materialized. These were "Cherry Orchard," "Sing Out," "Othello" and "Jacobowsky." First-named ran for the three-week subscription period only, opening last Oct. 2 with take of $14,200 in the first week and closing Oct. 21 with $16,900. Grosses were upward, in other words, but still it was pulled out, Guild being accused of using this gimmick to drive home the point that the only sure way of seeing a Guild play is to join the Guild.

"Sing Out," which opened March 31, ran for the necessary three weeks, plus one, getting $21,000 a week for the first two, $23,000 for the third, and $28,000 in the fourth, giving every indication of doing better if it stayed. But it moved out after a month. "Commitments elsewhere," said the Guild.

"Othello" stayed a little longer and got $15,000 for the first five performances; $20,000 second week; $23,000 third; $25,000 fourth; $23,000 fifth, and $24,000 sixth, when it moved back to N. Y. "Jake," meanwhile, opened May 14, getting a fine $17,500 to start, $18,000 in second stanza, and $18,500 in third and fourth—and it could have hung on. Instead, it's folding Saturday (9), a week beyond the subscription period. No excuses about commitments this time: it's just folding.

could have hung on. It was due to fold Saturday (9), a week beyond the subscription period, but it's gone on a week-to-week basis instead.

Theatre Guild Suspects Dirty Work in Chicago

Theatre Guild officials are concerned about the situation in Chicago. Someone, they feel, is trying to destroy their subscription system and put in a rival one. Someone, they say, has turned Claudia Cassidy, drama critic of the powerful Chicago Tribune, against them. Without putting the finger on anyone, the Guild acknowledges a campaign against it, expressed in such ways as press attacks from Miss Cassidy, and in various accusations heard from the Windy City.

Latter include the charges that the Guild is taking advantage of its 15,000 Chicago subscribers by cutting down on production expenses and quality of casts in New York successes sent there, and that it is "blackjacking" legit-goers into becoming Guild subscribers by closing down runs at the height of their grosses. Apprised of these "charges," Guild officials deny them vehemently and cite arguments to disprove them.

Pulling the national company of "Oklanoma!" out of Chicago, Jan. 6, while it was still doing capacity business, is thought to be the basis for much of the wrangling. The Guild explains its action by stating the musical had run there 14 months and that other cities were "shrieking" for it. They couldn't find a suitable cast for a third company, and they had other cities to satisfy. But their main reason for taking "Oklahoma!" out of Chicago at its height, say Guild officials, is that they intend bringing the show back there next year and every year. They plan touring it perennially.

Its Record

Ordinarily, the Guild keeps a show in a town as long as biz warrants. They feel they've sent Chicago four fine plays this year, three of their own, "Jacobowsky and the Colonel," "Othello" and "Sing Out Sweet Land," and the sponsored "Cherry Orchard." Where their subscription list is for three weeks, they've kept some plays in Chicago for four weeks, and more.

No other organization tries to do as well with its road companies, say Guild officials, as they do. They answer charges of cast changes for the road by pointing out that some New York actors won't go touring, while others get grabbed off by the films. The Guild points out that "Jacobowsky" retained its leads, Louis Calhern and Oscar Karlweis, while on tour, and that other cast changes were made long before the show left New York. In "Sing Out," Alfred Drake had left the show well before its New York close, and the Guild made up for it, for the road tour, by giving Burl Ives four more songs to sing.

In citing this season's plays, Guild officials point out that they got uniformly good notices from every Chicago critic, except Miss Cassidy. They claim she picked on little things, such as some cast changes in plays, or the fact that intermission music for "Jacobowsky" was omitted from the tour. Miss Cassidy's consistent attitude has been pointed out to them by many well-wishers.

As to charges of trying to force people to become subscribers, Guild officials say that is ridiculous. You can't dragoon people that way. They point out they have 90,000 subscribers throughout the country, and don't have to high-pressure anyone. They feel the Chicago "charges" emanate from certain houses envious of the Guild and its subscription list.

KREIER TO PARIS

Robert A. Kreier, Continental European manager for 20th-Fox, is en route to Paris via Stockholm.

He will headquarter in Paris.

RANK PLANS 'M. OF T.' OF OWN IN ENGLAND

London, May 25.

J. Arthur Rank has decided to issue his own March of Time. Before leaving for Canada and U. S. he instructed his executives to line up the best Fleet Street writers and newshounds to be put on the staff, and be in readiness to start work when he returns.

Understood that it will be a monthly, with Castleton Knight, now in charge of Gaumont-British newsreel, as manager of this new venture.

French Pix Costs Up 500% Postwar

Film production costs in France are now 500% to 600% greater than pre-war, according to French reps in the U. S. French film stars, directors and writers are asking and getting five times as much with result that budget for a top French film now runs over 20,000,000 francs ($300,000 if the franc is accepted at legal exchange rate of 2c.) Pre-war cost of a similar picture was around 3-4,000,000 francs.

Reported that Maurice Chevalier, who was figured at around 300,000 francs per film before the war, is now asking 1,500,000 francs per picture.

Production problem, however, is not merely the monetary outlay but in getting elementary materials. Cost of a set of blankets may be 40,000 francs ($800) and producer might be willing to spend the money to buy or borrow the article but the price is hypothetical when such articles are unobtainable.

Despite difficulties, however, French studios now have approximately 28 productions under way. Around the end of May there were seven new films in preparation, 14 shooting and seven in the cutting rooms.

NOT EVEN V-DAY SLOWS UP ARGENTINE CENSORS

Montevideo, May 15.

Not even the fall of Nazism in Europe has quite changed the attitude of Argentine censors whose job it is to pass on anti-Nazi pix and Allied newsreels. Although pictures like "The Confessions of a Nazi Spy," "Hitler Gang," "Hitler's Children" and others have been approved, even at this late date they have not been allowed to pass without cuts. In general the excuse given is that atrocities are too harassing for the public and that most of them show details of tortures or mass executions. The Advisory Committee on Movie Control, a municipal department, checks to see that these anti-Nazi pix, even the mildest, are classified as "unfit for children under 16." This rules out any of the coming generation from really learning the truth about Nazism.

However, the pictures of the horrors of concentration camps got a "pronto" green light from President Edelmiro J. Farrell, himself. Terrible story told by these films seems to have made a deep impression on Farrell, who overruled customary objections of censorship board, and ordered release without any cuts.

The democratic-minded people of Argentine since have been lining up four-abreast to view these films of German sadism. Although the Argentine president attended the private preview of these films, other cabinet ministers declined, as did the chief of Argentine's Army staff, General Von der Beck, who shrugged off the viewing by saying: "British Propaganda . . . bah!"

Hitler and Mussolini have already made their exit (unless der Fuehrer is not really dead, but hiding in the Patagonian pampa, as some Argentinos believe), but Chaplin's "Dictator," approved for release, won't preem until next week.

3 MOT'S GET ARGENTINE OK

Three March of Time issues, previously deemed too anti-Nazi, have been okayed for showing in Argentina, according to word received by Richard de Rochemont, M. of T. producer.

They are "What to Do With Germany," "Portugal—Europe's Crossroads" and "Underground Report."

Full-Scale Production in England Planned Shortly By Paramount

Paramount plans to resume full-scale production in England soon with Hollywood stars and directors, according to David Rose, Par's managing director in Great Britain, now in N. Y., for homeoffice huddles. Rose told "Variety" that he hopes to obtain a star and director on his present trip and start production in London this fall at the latest. He explained that J. Arthur Rank had promised studio space.

This would be a British quota picture, of course, he said, since Paramount will need some in this category soon. Hal Wallis was stymied in his efforts to produce one in England because he was unable to get priorities on players and technicians. Rose plans to leave for the Coast June 20 and will check on available technicians and players while there.

Rose could see little difference between the revised monetary quota and the old one. The principal change under current conditions is that the British government expects all American distributors to fill their quotas from now on, unless they can prove there is no available studio space.

MANY YANK PIX NOW SHOWING IN PARIS

During the week of May 16, 21 first-run picture houses in Paris were showing American films, six held French films, one British and one Russian.

Four Parisian theatres were showing "Goodbye Mr. Chips" simultaneously. "Pacific Express" was playing at the Paramount theatre, "Air Force" at the Cameo, "Gunga Din" at the Max Linder and Marbeuf, and "Pride and Prejudice" at the Lord Byron.

During the first week in May some 30 Metro films were booked into 35 houses.

Patrons of First-Run Argentine Pix Houses Squawk Over Dubbing

Montevideo, May 15.

The huddles over Spanish dubbed Hollywood pictures continue to make front-page items in Argentina, and opinions as to their probable success or failure continue to be conflicting. General opinion seems to be that these pictures can only make a hit in outlying districts, mainly subsequent-runs. Patrons of the deluxe theatres in big cities who are in the main now feel that if they must accept their screen fare in Spanish, they would rather have the genuine Argentine, Mexican or Spanish article, than these artificial accents of Mexico and Central America from the lips of their favorites.

Latest samples of this technique viewed here are not rated an improvement on earlier attempts. Apart from their disappointment in not being able to appreciate the complete performances of players already familiar, these patrons say it is disagreeably quaint to hear what to their ears is an uncultured Gallician voice, issuing from what purports to be an aristocratic British lady of ancient lineage. To Argentine minds Gallician accents recall Spanish peasants of the poorest and most illiterate class, from whom domestic servants have been recruited in Argentina for a century. This makes the Hollywood dubbed versions ludicrous and incongruous, so they contend.

It is also felt that these dubbed pictures lose in emotional quality and human interest by elimination of the natural voices of actors who play in them.

Another part of this question is its effect on Inter-American relations. Many view the Hollywood incursion into the field of their own language with an unfriendly eye. Some circles are urging an already overly Nationalist government to take protective measures.

Current London Shows

London, June 5.

"Arsenic & Old Lace," Strand.
"Blithe Spirit," Duchess.
"Desert Rats," Adelphi.
"Gaieties," Saville.
"Gay Pavilion," Piccadilly.
"Gay Rosalinda," Palace.
"Happy & Glorious," Palladium
"Honeymoon," York's.
"Irene," His Majesty's.
"Lady Edinburgh," Playhouse.
"Laugh Town Laugh," Stoll.
"Love in Idleness," Lyric.
"Madame Louise," Garrick.
"Night and Music," Coliseum.
"Night Venice," Cambridge.
"No Medals," Vaudeville.
"Panama Hattie," Adelphi.
"Peek-A-Boo Parents," Whitehall.
"Perchance to Dream," Hipp.
"Private Lives," Apollo.
"See How They Run," Comedy.
"Shop Sly Corner," St. Martins.
"Skin of Our Teeth," Phoenix.
"Strike It Again," Wales.
"Sweeter Lower," Ambassadors
"Three's Family," Winter Gdn.
"Three Waltzes," Princes.
"Tomorrow World," Aldwych.
"While Sun Shines," Globe.
"Wind of Heaven," St. James.
"Years Between," Wyndhams
"Yellow Sands," Westminster

SIRITZKY IN FRANCE TO REGAIN CIRCUIT

Leon Siritzky, refugee from France during the war years, was due to arrive in Paris last week to discuss procedure under which he will regain the circuit of 75 theatres he owned prior to the German invasion and which, since liberation of France, have been under governmental control. He sailed on an American boat directly to an unnamed French port, accompanied by Mrs. Siritzky. Delay in obtaining clearance on which he had worked for some time was occasioned by the fact he wanted to take his wife along.

Prior to leaving the States Siritzky was advised by cable by his attorneys in Paris that the provincial French government was prepared to discuss the return of the theatres to him. Houses, including several built by Paramount in the late '20s which Siritzky took over, are located in the leading keys of France and mostly are first-run. Included in the properties taken from him when the Germans marched into Paris is the famous Moulin Rouge theatre-cabaret.

The Siritzkys and their two sons, Sammy and Joe, came to this country shortly after the Nazi invasion of France and took over the Squire, N. Y., grind house on 8th avenue and 43d, which had been closed for several years. They did so well with reissues at this theatre that they also acquired the old Majestic, Brooklyn, which was also closed and instituted a similar policy there.

Siritzky's sons plan remaining in the exhibition business on this side.

Bids Invited in Wash. For Alien Film Prods.

Washington, June 5.

Bids have been invited by the Alien Property Custodian for rights to American control and distribution of foreign films seized during the war.

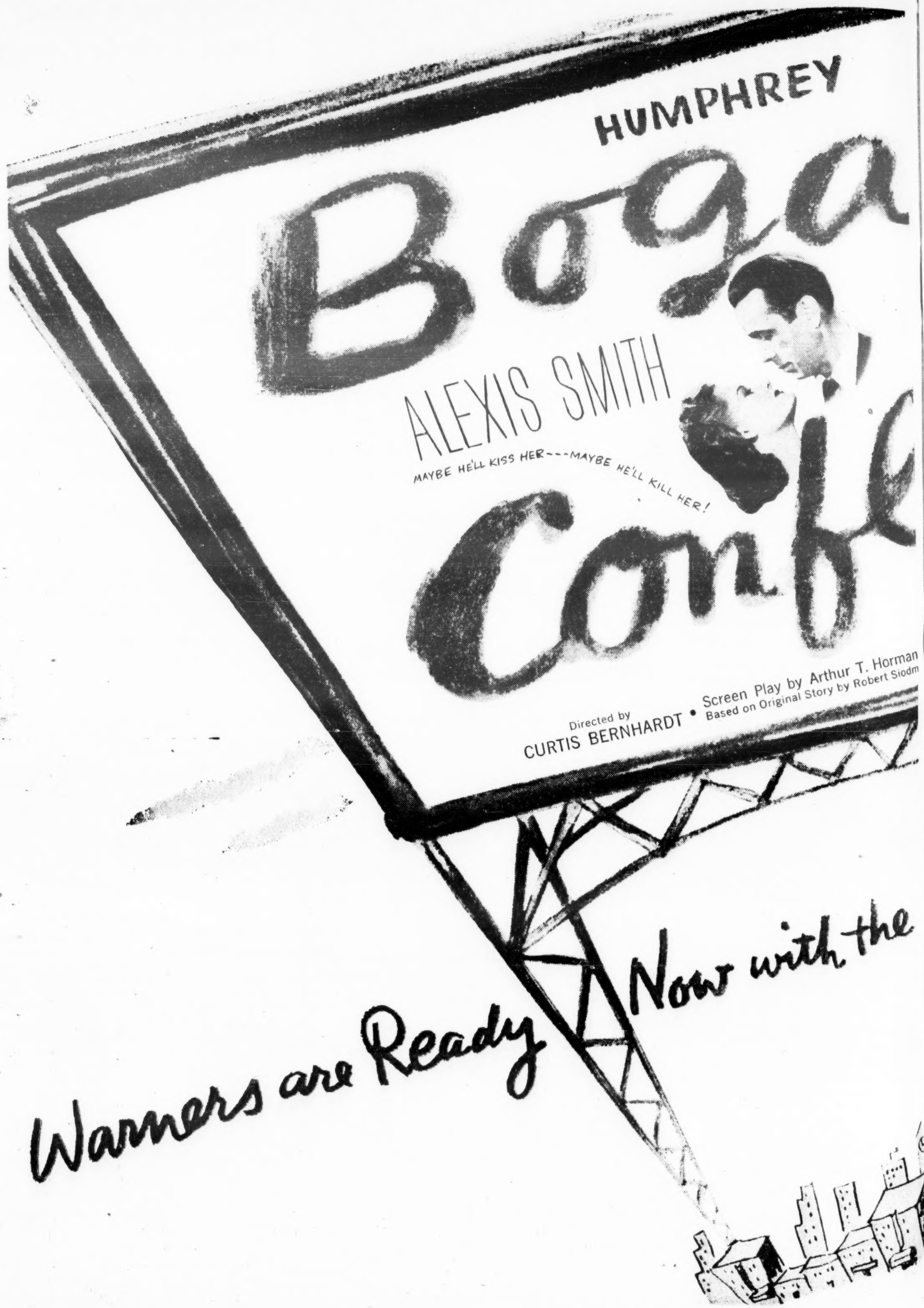
The first batch consists of 47 German and Austrian features, and three shorts made by Tobis, Bavaria, UFA, Terra, Klagemann and Siegal. Among the features are "Intermezzo," "Congress Dances," "Five Millions, Heir Wanted," "Youth of Today," "The Coral Princess," "The Night with the Kaiser," "Robert Koch," "Winter Storms" and "Gypsy Baron."

Bids will call for a percentage against a guarantee. Handling the project for the Alien Property Custodian is Vitalis Chalis.

Archibald With Rank

George Archibald, head of the British Information Services, is reported at work for J. Arthur Rank as head of the latter's independent producer group.

Archibald is expected to step out of his Government post any day now, to devote his full time to the Rank organization.


HUMPHREY
Bogart
ALEXIS SMITH
MAYBE HE'LL KISS HER---MAYBE HE'LL KILL HER!
Conflict
Directed by
CURTIS BERNHARDT • Screen Play by Arthur T. Horman
Based on Original Story by Robert Siodm
Warners are Ready Now with the

SYDNEY GREENSTREET
'FAT MAN'
Produced by
and Dwight Taylor
ak and Alfred Neumann • WILLIAM JACOBS
Humphrey Bogart attraction that Towers over all Bogart attractions before!

B'way Uneven; 'Spirit' Medium $21,000, 'Way Ahead' $15,000, 'Valley' Sock 123G On 5th, 'Thrill'-Lombardo Fat 78G, 2d

Broadway continues variable, with the current week's gross total down considerably due, in part, to a large majority of holdovers. Bad weather also is hurting.

Only three new shows opened during past week, two first-runs plus "And Now Tomorrow" on second-run at the State. Criterion last Friday (1) brought in "That's the Spirit." It isn't doing well enough at indicated $21,000 on eight days to be held over. Another new one of past week was "The Way Ahead," which started at the little Victoria, Saturday (2). Will get an estimated $15,000, good. State is stout at around $29,000. House has Yvette, Frank Conville and Dr. Marcus on stage.

Music Hall, now in fifth week with "Valley of Decision," continues to get the lion's share of the business going to holdover attractions with a probable sock $123,000 on the current round. Holds over, with no date yet set for Hall's next film, "Bell for Adano."

Though not in the higher brackets on pace set since opening, "Pillow to Post," at Strand, which has the Shep Fields orch on stage, is rather steady at a probable $42,000 or better, good, this week, its second. Capitol is very strong with "Thrill of Romance" and a stagebill including the Guy Lombardo orch, Joey Adams and June Havoc, first holdover week looking $78,000.

Two major combo houses bring in new shows today (Wed.). The Roxy opens "Where Do We Go From Here?" with Tony and Sally De Marco, John Boles, Roddy McDowall and Jackie Gleason in person. Paramount brings in "Out of This World," with Allan Jones, Gil Lamb, Eileen Barton and the Jerry Wald band on stage.

Estimates for This Week

Astor (City Inv.) (1,140; 60-$1.25)—"Enchanted Cottage" (RKO) (6th wk). Blowoff will be about $30,000, nice, while last week was same. Picture a big money-maker here. "Wonder Man" (RKO) opens Friday (8).

Capitol (Loew's) (4,820; 60-$1.20)—"Thrill of Romance" (M-G), Guy Lombardo orch, Joey Adams and June Havoc (2d wk). Looks very strong $78,000 on initial holdover session, and goes another. First week with aid of Memorial Day was sock $89,800.

Criterion (Loew's) (1,700; 60-$1.25)—"That's the Spirit" (U). On disappointing side at $21,000 for 8 days and won't go further. "Counter-Attack" (Col), on 9 days beyond first week, dropped to $20,000, only fairly good.

Globe (Brandt) (1,416; 60-$1.20)—"Flame Barbary Coast" (Rep) (2d wk). Off considerably at $12,000 though first week was sturdy $18,000. "In Bag" (UA) in Saturday (9).

Gotham (Brandt) (900; 60-$1.20)—"Molly and Me" (20th) (2d-final wk). Failed to pull here, this week looking only $7,000 or near, while first was $8,700, both light.

Hollywood (WB) (1,499; 50-$1.20)—"Corn Is Green" (WB) (10th wk). In lower brackets but still profitable at $16,000 or close. Last week was $16,900. Holds.

Palace (RKO) (1,700; 60-$1.10)—"China Sky" (RKO) (2d wk). Will be about $18,000 this week, fairly good, and holds. Initial week was sturdy $25,000.

Paramount (Par) (3,664; 60-$1.20)—"Out of This World" (Par), with Allan Jones, Gil Lamb, Eileen Barton and Jerry Wald orch on stage, opens here today (Wed.). "Salty O'Rourke" (Par), Charlie Spivak orch, others, on final six days, plus one show yesterday (Tues.), was good $50,000, same as fifth week, with aid of holiday. House last night (Tues.) put on monster benefit show in connection with 7th War Loan's Major Glenn Miller Day.

Radio City Music Hall (Rockefellers) (5,945; 60-$1.10)—"Valley of Decision" (M-G) and stageshow (5th wk). Still mighty, looking a smash $123,000, while last week, with aid of holiday, went to sensational $128,000. Holds indefinitely.

Rialto (Mayer) (594; 40-85)—"Body Snatcher" (RKO) (2d wk). Doing well enough at $8,000 or over this week to hold a third. First was big $11,400.

Rivoli (UA-Par) (1,092; 76-$1.25)—"Medal for Benny" (Par) (3d wk). Not big but okay at $22,000 on second week ended last night (Tues.), and holds. Teeoff seven days was $26,000.

Roxy (20th) (5,886; 60-$1.20)—"Where We Go From Here?" (20th), with Tony and Sally DeMarco, John Boles, Roddy McDowall and Jackie Gleason in person, opened here today (Wed) after five weeks of "Diamond Horseshoe" (20th), Count Basie orch and Jerry Lester, finale being stout $68,000; fourth week, $67,000.

State (Loew's) (3,450; 43-$1.10)—"Now Tomorrow" (Par) (2d run), with Yvette, Frank Conville and Dr. Marcus on stage. Looks about $29,000, strong. Last week, "Here Come Waves" (Par) (2d run), plus Pancho orch and Kitty Carlisle, finished well at $26,000.

Strand (WB) (2,756; 60-$1.20)—"Pillow to Post" (WB) and Shep Fields orch. Though not on big side, steady at $42,000 or better this week, while first was $48,700, good. Holds.

Victoria (Maurer) (720; 70-$1.20)—"Way Ahead" (20th). Initial week will be about $15,000, nice for capacity and remains. Final three days on sixth week for "Dillinger" (Mono) was $5,800. Fifth was strong $17,500.

'O'Rourke' Smash 17G in Okay K. C.

Kansas City, June 5.

Grosses at the firstruns here are steady despite uncertain weather. Top newcomer is "Salty O'Rourke" at the Newman. Not far behind is "Without Love," at the Midland.

Estimates for This Week

Esquire, Uptown and Fairway (Fox-Midwest) (820, 2,043 and 700; 40-60)—"Diamond Horseshoe" (20th) (2d wk). Hot $15,000 after socko $20,000 initialer.

Midland (Loew's) (3,500; 45-65)—"Without Love" (M-G) and "Escape in Fog" (Col). Sturdy $16,000. Last week, "Tomorrow World" (UA) and "Eve Knew Apples" (Col), mild $11,000.

Newman (Paramount) (1,900; 46-65)—"Salty O'Rourke" (Par). Smash $17,000. Last week, "Affairs Susan" (Par) (3d wk), nifty $9,000.

Orpheum (RKO) (1,500; 46-65)—"China Sky" (RKO) and "Guy, Gal and Pal" (Col). Tall $12,000. Last week, "Body Snatcher" (RKO) and "Brighton Strangler" (RKO), so-so $9,200.

Tower (Fox-Joffee) (2,100; 39-60) "Man in Half Moon St." (Par) and "Identity Unknown" (Rep) with Mary Lee and stage revue. Neat $11,000. Last week, "Song of Sarong" (U) and "Remember April" (U) with vaude, $10,000.

'Without Love' Boff 45G, 'O'Rourke' Big 21G, Both 2 Spots, Hub; 'Susan' 24G

Boston, June 5.

"Salty O'Rourke" is going strong at Paramount and Fenway and "Diamond Horseshoe" is holding up well at Keith Memorial in second week. After trying out a first-run policy with "Tomorrow the World," the Normandie could stand it only one week and has returned to a comic feature house, called Laff-movie. Tremont is struggling along with "Tomorrow," rated hardly a happy choice to start its first-run career.

Estimates for This Week

Boston (RKO) (3,200; 50-$1.10)—"Honeymoon Ahead" (U) with Cootie Williams orch, Ella Fitzgerald, Ink Spots, others, on stage. Average $20,000. Last week, "Eve Apples" (Col) with Gene Krupa orch, Bob DuPont, others, $19,000.

Fenway (M-P) (1,373; 40-74)—"Salty O'Rourke" (Par) and "Bullfighters" (20th). Satisfactory $7,000. Last week, "Horn Blows" (WB) and "Chicago Kid" (Rep), $6,500.

Majestic (Shubert) (1,500; 40-74)—"Col. Blimp" (UA). Cool $5,000 for second week. Last week, $8,000.

Metropolitan (M-P) (4,367; 40-74)—"Affairs Susan" (Par) and "Molly and Me" (20th). Good $24,000 or near. Last week, "Salty O'Rourke" (Par) and "Bullfighters" (20th) (2d wk), nice $18,000.

Memorial (RKO) (2,900; 40-75)—"Diamond Horseshoe" (20th) and "Scarlet Clue" (Mono) (2d wk). Bright $22,000. Last week, $28,000.

Orpheum (Loew) (2,900; 35-75)—"Without Love" (M-G). Wow $27,000. Last week, "Keep Powder Dry" (M-G) and "Boston Blackie Suspicion" (Col), $25,000.

Paramount (M-P) (1,700; 40-74)—"Salty O'Rourke" (Par) and "Bullfighters" (20th). Robust $14,000. Last week, "Horn Blows" (WB) and "Chicago Kid" (Rep), $12,000.

State (Loew) (3,200; 35-75)—"Without Love" (M-G). Great $18,000. Last week, "Keep Powder Dry" (M-G) and "Boston Blackie Suspicion" (Col), $14,000.

Translux (Translux) (900; 20-74)—"Scarface" (UA) and "Murder Times Square" (Col). Nifty $5,500 for reissues. Last week, "Phantom 42d St." (PRC) and "Return of Vampire" (PRC), $5,500.

Tremont (T & N) (2,200; 44-85)—"Tomorrow World" (UA). Sad $4,000. Last week, only about $10,000, far below expectancy.

'Horseshoe' 23½G, Port.

Portland, Ore., June 5.

"Diamond Horseshoe" looks standout of new entries in two spots. "Salty O'Rourke" still is smash on second week.

Estimates for This Week

Broadway (J. J. Parker) (1,900; 40-80) — "Delightfully Dangerous" (UA) and "Identity Unknown" (Rep). Mildish $9,500. Last week, "Guest in House" (UA) and "Utah" (Rep), good $10,500.

United Artists (Parker) (900; 40-80)—"The Clock" (M-G) (2d wk). Okay $8,500. Last week, strong $12,000.

Paramount (H-E) (3,000; 40-80)—"Diamond Horseshoe" (20th) and "Escape in Fog" (Col). Smash $16,000. Last week, "Practically Yours" (Par) (2d wk) and "Bluebeard" (PRC), $9,000.

Oriental (H-E) (2,040; 40 - 80)—"Diamond Horseshoe" (20th) and "Escape in Fog" (Col). Good $7,500. Last week, "Salty O'Rourke" (Par) and "A Guy, a Gal" (Col), $6,000.

Orpheum (H-E) (1,800; 40 - 80)—"Salty O'Rourke" (Par) and "A Guy, a Gal" (Col) (2d wk). Great $10,500. Last week, terrific $14,000.

Music Box (H-E) (1,000; 40-80)—"Practically Yours" (Par) and "Man in Half Moon St." (Par). Fair $4,500. Last week, "3 Caballeros" (RKO) and "Cowboy and Lady" (FC) (reissue), average $4,000.

Playhouse (H-E) (1,200; 40-80)—"Song to Remember" (Col) and "Circumstantial Evidence" (20th) (2d wk). Mild $3,500. Last week, about same.

'VALLEY' TERRIF 17G, LEADS CINCY

Cincinnati, June 5.

Downtown houses are having a fat round this week. Of three newcomers, "Valley of Decision" is leader and whammy, with "Where Do We Go From Here," okay. "Call of Wild," a reissue, looks big.

Estimates for This Week

Albee (RKO) (3,100; 44-70) — "Where Go From Here" (20th). Okay $13,000. Last week, "The Clock" (M-G), hefty $17,000.

Capitol (RKO) (2,000; 44-70) — "Valley of Decision" (M-G). Terrific $17,000, best here in many months. Last week, "Dorian Gray" (M-G) (2d wk), all right $5,000.

Grand (RKO) (1,430; 44-70) — "The Clock" (M-G) (m.o.). Trim $6,500. Same last week for "Affairs of Susan" (Par) (2d run).

Keith's (United) (1,500; 44-70) — "Call of Wild" (20th) (reissue). Big $8,000. Last week, "Without Love" (M-G), fourth downtown sesh, oke $4,000.

Lyric (RKO) (1,400; 44-70)—"Diamond Horseshoe" (20th). Fourth front-line week. Good $4,500. Last week, "Betrayal from East" (RKO) and "Pan-Americana" (RKO), dull $4,000.

Palace (RKO) (2,600; 44-70) — "China Sky" (RKO). Satisfactory $12,000. Last week, "Patrick the Great" (U), $9,500.

Shubert (RKO) (2,100; 44-70) — "Affairs of Susan" (Par). Third downtown stanza. No complaints at $4,000. Last week, "Diamond Horseshoe" (20th), m.o., $4,500.

Indpls. Up; 'Love' Boffo 16G, 'Susan' Fine 12½G

Indianapolis, June 5.

Biz here is staging a nice upsurge this week despite the release of more than 4,000 employees by Allison, first major cut-back here. "Without Love" has caught on at Loew's for an extended run to lead the town. "Affairs of Susan" at the Indiana and "Horn Blows at Midnight" at the Circle both are above recent averages. All but "Horn Blows" reflect brisk Decoration Day trade.

Estimates for This Week

Circle (Katz-Dolle) (2,800; 32-55)—"Horn Blows" (WB) and "Betrayal from East" (RKO). Oke $11,600. Last week, "Sudan" (U) and "Remember April" (U), brisk $10,500.

Indiana (Katz-Dolle) (3,300; 32-55)—"Affairs of Susan" (Par). Fine $12,500. Last week, "Royal Scandal" (20th) and "Molly and Me" (20th), only $8,500.

Loew's (Loew's) (2,450; 35-55)—"Without Love" (M-G). Socko $16,000 and holds. Last week, "Naughty Marietta" (M-G) (reissue) and "Gentle Annie" (M-G), fair $9,700.

Lyric (Katz-Dolle) (1,600; 32-55)—"Vampire's Ghost" (Rep) and "Phantom Speaks" (Rep). Nice $7,000. Last week, "Salty O'Rourke" (Par), nifty $5,500 on m.o.

Grey Sets Costly Trio

Hollywood, June 5.

Three top-budget productions are being lined up by Harry Grey to follow his current picture, "Love, Honor and Goodbye," at Republic.

Trio consists of "Rio de Janeiro," starring Tito Guizar, "Calendar Girl" and "Hit Parade of 1945," featuring radio personalities.

Chi Steady; 'O'Rourke' Great $35,000, 'In Bag'-Davis Big 32G, 'Patrick' 16G

Chicago, June 5.

Business continues on an even keel despite tough competition from war exhibits along State St. "Salty O'Rourke" is leader for straight films with socko $35,000 at the State-Lake. Horror combo of "Body Snatcher" and "Brighton Strangler" should do snappy $10,000 at the Grand, while "It's in the Bag" and Johnny Davis band at the Oriental looks wow $32,000. "I'll Be Seeing You" has set an all-time record at Roosevelt, going into sixth week tomorrow (Wed.), and still is strong.

Estimates for This Week

Apollo (B&K) (1,200; 55-95)—"Song Remember" (Col) (8th wk). Slick $13,000. Last week, bright $15,000.

Chicago (B&K) (3,900; 55-95)—"Bring On Girls" (Par) (2d wk) with Joan Merrill and Dave Apollon on stage. Big $43,000. Last week, strong $49,000.

Garrick (B&K) (900; 55-95)—"Thunderhead" (20th) (2d wk). Brisk $13,000. Last week, robust $15,000.

Grand (RKO) (1,150; 55-95)—"Body Snatcher" (RKO) and "Brighton Strangler" (RKO). Snappy $10,000. Last week, "Enchanted Cottage" (RKO) and "Song Sarong" (U) (4th wk), 5 days, and "Snatcher" (RKO) and "Strangler" (RKO), 2 days, pleasing $7,000.

Oriental (Iroquois) (3,240; 44-95)—"It's in Bag" (UA) and Johnny Davis orch on stage. Boff $32,000. Last week, "Delightfully Dangerous" (UA) and Connee Boswell heading vaude, sturdy $27,000.

Palace (RKO) (2,500; 55-95)—"Patrick the Great" (U) and "See My Lawyer" (U). Okay $16,000. Last week, "Salome" (U) and "Honeymoon Ahead" (U) (2d wk), 3 days, and "Patrick" (U) and "Lawyer" (U), 4 days, trim at same figure.

Roosevelt (B&K) (1,500; 55-95)—"Be Seeing You" (UA) (5th wk). Snug $18,000. Last week, stout $22,000.

State-Lake (B&K) (2,700; 55-95)—"Salty O'Rourke" (Par). Socko $35,000. Last week, "Diamond Horseshoe" (20th) (3d wk), 6 days, and "O'Rourke" (Par), 1 day, smart $28,000.

United Artists (B&K) (1,700; 55-95)—"Without Love" (M-G) (4th wk). Steady $20,000. Last week, $24,000.

Woods (Essaness) (1,200; 55-95)—"Earl Carroll Vanities" (Rep) and "Chicago Kid" (Rep), 4 days, and "Vampire's Ghost" (Rep) and "Phantom Speaks" (Rep), 3 days, pert $17,000. Last week, "Ghost" (Rep) and "Phantom" (Rep) (2d wk), sweet $15,000.

'Bell' Loud 17½G, Mont'l

Montreal, June 5.

"For Whom Bell Tolls" is socko currently but others are mild.

Estimates for This Week

Palace (CT) (2,700; 35-62)—"Tonight, Every Night" (Col). Slim $7,500 after $13,000 opener.

Capitol (CT) (2,700; 35-62)—"Murder, My Sweet" (RKO) and "Pan-Americana" (RKO). Fair $10,000. Last week, "Hotel Berlin" (W-B) and "Big Show-off" (Rep). Big $11,000, second session.

Loew's (CT) (2,800; 35-67)—"Bell Tolls" (Par). Strong $17,500 or near. Last week, "Bernadette" (20th) (2d wk), solid $14,000.

Princess (CT) (2,300; 35-62)—"Hangover Square" (20th) and "Headlines" (Mono). Neat $6,500. Last week, "Maytime" (M-G) (reissue) and "Circumstantial Evidence" (20th), $6,500.

'Courage'-Horne Huge 40G, Frisco

San Francisco, June 5.

Memorial Day holiday gave biz a real hypo and two midweek records. Golden Gate, with Lena Horne and stage layout, is boosting to terrific session. Other was the Fox, with "Diamond Horseshoe," also strong. No other downtown offerings are sensational.

Estimates for This Week

Fox (F-WC) (4,651; 55-85)—"Diamond Horseshoe" (20th) and "Bullfighters" (20th), thumping $36,000. Last week, "Salty O'Rourke" (Par) and "Chicago Kid" (Rep), fine $34,000.

Paramount (F-WC) (2,646; 55-85)—"Bring on Girls" (Par) and "Great Flamarion" (Rep) (2d wk). Brisk $22,000. Last week, same bill 5 days and "Horn Blows" (WB) and "Three's Crowd" (Rep), moderate $24,000.

Warfield (F-WC) (2,656; 55-85)—"Salty O'Rourke" (Par) and "Chicago Kid" (Rep). Fairish $25,000. Last week, "Without Love" (M-G) and "Identity Unknown" (Rep), $20,000.

St. Francis (F-WC) (1,400; 55-85)—"Affairs of Susan" (Par) and "Forever Yours" (Mono). Okay $10,000. Last week, nice $14,000.

State (F-WC) (2,133; 55-85)—"Flame Barbary Coast" (Rep) and "Earl Carroll Vanities" (Rep) (2d wk), good $11,000. Last week, modest $15,400.

United Artists (Blumenfeld) (1,207; 40-85)—"Blood on Sun" (UA) (5th wk). Neat $13,000. Last week, good $14,000.

Orpheum (Blumenfeld) (2,448; 40-85)—"Patrick the Great" (U) and "See My Lawyer" (U), 2 days and "Wuthering Heights" (UA) (reissue), 5 days. Strong $16,500. Last week, "Heights" solo, ordinary $11,500.

Golden Gate (RKO) (2,844; 60-95)—"Two o'Clock Courage" (RKO) and Lena Horne, stage show. Sock $40,000, with stage layout responsible. Last week, "Betrayal from East" (RKO) and stage show, neat $29,000.

St. Louis Better; 'Love' Wham 24G, 'Salome' Solid 15G, 'Patrick' 13G

St. Louis, June 5.

Memorial Day biz accelerated b.o. turnstiles and grosses are up currently. "Without Love," running solo at Loew's, is standout. "Salome" and "Honeymoon Ahead" is second with a solid session.

Estimates for This Week

Loew's (Loew) (3,172; 30-60)—"Without Love" (M-G). Wham $24,000. Last week, "Tomorrow the World" (UA) and "A Guy, a Gal" (Col), $14,000.

Orpheum (Loew) (2,000; 30-60)—"Keep Powder Dry" (M-G) and "Emmanuel" (UA) (2d wk). Will add $6,500 to fine $8,100 in first stanza.

Ambassador (F&M) (3,000; 50-60)—"Salome" (U) and "Honeymoon Ahead" (U). Nice $15,000. Last week, "3 Caballeros" (RKO) and "Zombies Broadway" (RKO), $11,600.

Fox (F&M) (5,000; 50-60)—"Patrick the Great" (U) and "See My Lawyer" (U). Average $13,000. Last week, "Diamond Horseshoe" (20th) and "Bullfighters" (20th) (2d wk), big $12,000.

Missouri (F&M) (3,500; 50-60)—"Diamond Horseshoe" (20th) and "3 Caballeros" (RKO). Good $10,000. Last week, "Salty O'Rourke" (Par) and "Horn Blows" (WB), $7,000.

St. Louis (F&M) (4,000; 40-50)—"It's a Pleasure" (RKO) and "Thunderhead" (20th). Neat $4,000. Last week, "Tobacco Road" (20th) and "Grapes of Wrath" (20th) (reissues), $3,500.

'Co-Pilot' High $15,000 Mpls.; 'Scandal' Rugged 12G, 'Sudan' Modest 8G

Minneapolis, June 5.

With "God Is My Co-Pilot" greasing the turnstiles, Radio City again tops the field currently. It's the ace attraction, outdistancing its closest competitor, "A Royal Scandal," at the State. The high-grossing "Affairs of Susan" is strong leader of the holdovers.

Estimates for This Week

Aster (Par-Singer) (900; 15-25)—"High Powered" (Par) and "Hitchhike to Happiness" (Rep). Okay $2,200 in 6 days. "Phantom Speaks" (Rep) and "Ten Cents a Dance" (Col) open Friday (8). Last week, "Bluebeard" (PRC) and "Leave to Blondie" (Col) split with "Phantom 42d St." (PRC) and "There Goes Kelly" (Mono), $2,400 in 8 days.

Century (P-S) (1,600; 44-60)—"Affairs of Susan" (Par). Moveover from Radio City where it was sensational on first week. Still strong at $7,000 or over. Last week, "Diamond Horseshoe" (20th) (m.o.), okay $5,500.

Gopher (P-S) (1,000; 40)—"The Bullfighters" (20th). Light $2,500. Last week, "Zombies on Broadway" (RKO), $3,000.

Lyric (P-S) (1,200; 44-60)—"National Velvet" (M-G) (3d wk). Second downtown week. Good $5,000. Last week, "In Bag" (UA) (m.o.), light $3,000.

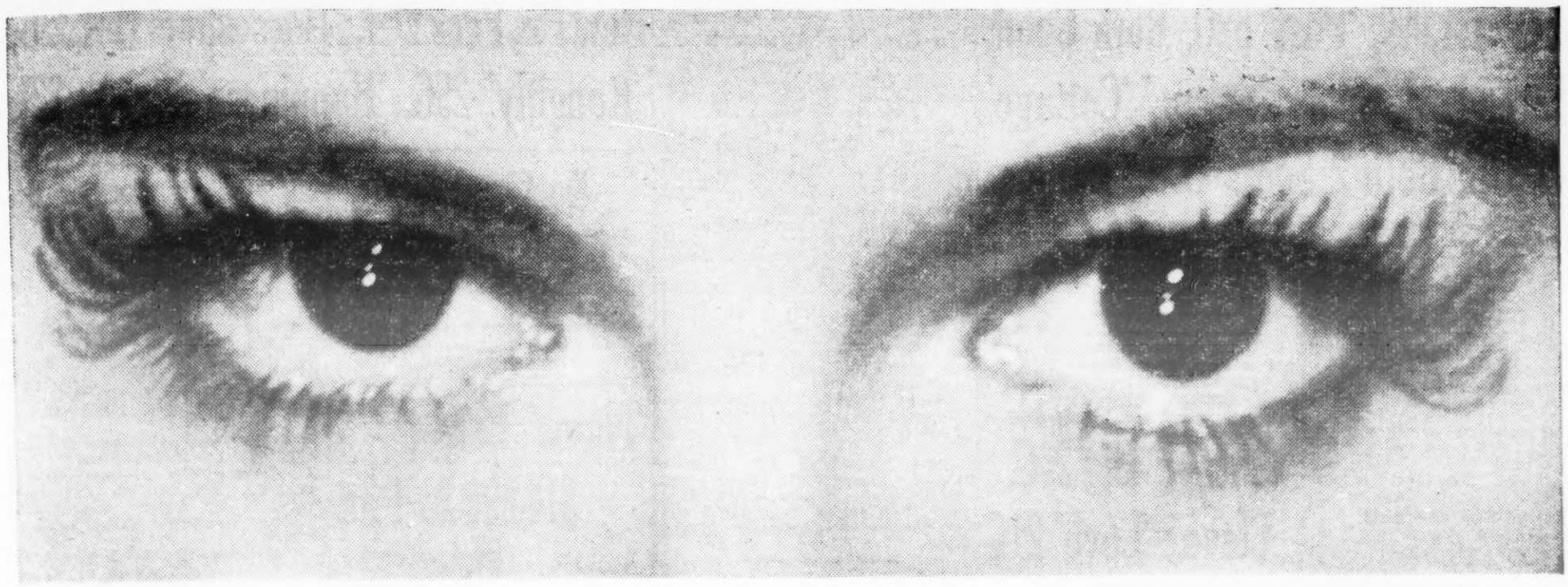
Orpheum (P-S) (2,800; 44-60)—"Sudan" (U). Fairish $8,000 indicated. Last week, "Salome, Where She Danced" (U), $7,800.

Radio City (P-S) (4,000; 44-60)—"God Is Co-Pilot" (WB). Fine bally helping this to big $15,000. Last week, "Affairs of Susan" (Par), huge $17,000, way over hopes.

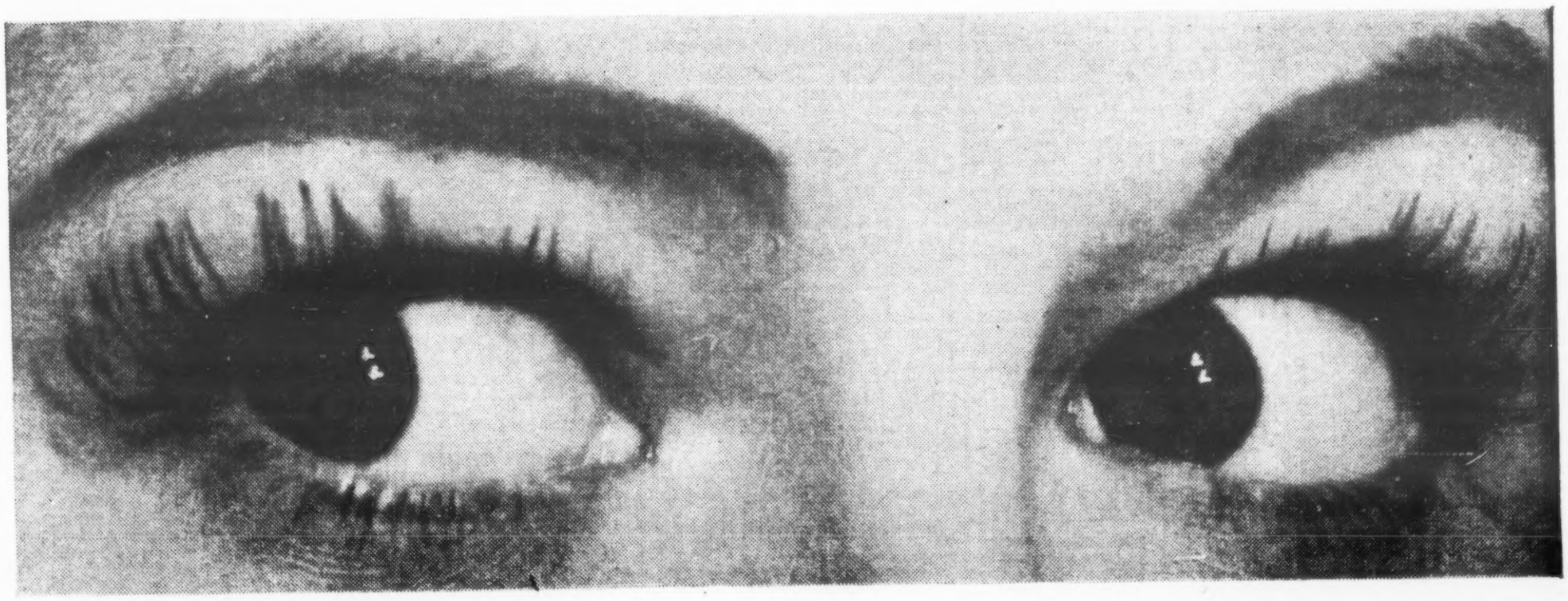
State (P-S) (2,300; 44-60)—"Royal Scandal" (20th). Trim $12,000 for this well regarded film. Last week, "National Velvet" (M-G) (2d wk), neat $9,000.

Uptown (Par) (1,100; 44-50)—"Keep Powder Dry" (M-G). First nabe showing. Fine $3,000. Last week, "It's a Pleasure" (RKO), $2,800.

World (Par-Steffes) (350; 44-80)—"Salome" (U) (m.o.). Looks only $1,300. Last week, "Maryland" (20th) (reissue), $2,000.



M★G★M's "ZIEGFELD FOLLIES"



IS THE BIGGEST EYE-FULL OF

ALL TIME! TECHNICOLOR TOO!

'Flame' $31,000, 'Post' 58G, Both Good, In Three L. A. Spots; 'Susan,' 'Cottage' Each 33G, Both 2 Spots H.O., Bangup

Los Angeles, June 5.

Firstruns are dominated by holdovers and three new lineups. Latter, while good, are not sock. Helped by Memorial Day opening, "Pillow to Post" is heading for $58,000 in three theatres while "Flame of Barbary Coast," also in three, looks okay $31,000, which is slightly above average. "Identity Unknown," with Wally Brown and Alan Carney on stage, will do $24,500 at the Orpheum.

Second sessions of "Enchanted Cottage," in two spots, and "Affairs of Susan," also two, will do sturdy $33,000 apiece. "The Clock" is slow $25,000 in third stanza, three houses.

Estimates for This Week

Carthay Circle (FWC) (1,518; 50-$1)—"Diamond Horseshoe" (20th) and "Escape in Fog" (Col). Brisk $8,000. Last week, "Sign of Cross" (Par) (reissue) (6 days), dull $1,700 and pulled Memorial Day to give "Horseshoe" 4-house spread.

Chinese (Grauman-WC) (2,048; 50-$1)—"Horseshoe" (20th) and "Escape" (Col) (3d wk). Smooth $8,500. Last week, bright $15,000.

Downtown (WB) (1,800; 50-$1)—"Pillow to Post" (WB). Good $23,000. Last week, "God Is Co-Pilot" (WB) (4th wk-5 days), okay $10,000.

Egyptian (FWC) (1,538; 50-$1)—"Clock" (M-G) (3d wk). Light $6,000. Last week, only 6 days due to bond show, $7,400.

Four Star (UA-WC) (900; 50-$1)—"Tomorrow World" (UA) and "Power Whistler" (Col) (2d wk). Hefty $4,500. Last week, $6,400.

Guild (FWC) (968; 50-$1)—"Flame Barbary Coast" (Rep) and "Earl Carroll's Vanities" (Rep). Fancy $7,000 or over. Last week, "Tomorrow World" (UA) and "Power Whistler" (Col), good $7,700.

Hawaii (G&S) (1,100; 50-$1)—"Body Snatcher" (RKO) and "Brighton Strangler" (RKO) (4th wk). Finales at $3,500. Last week, steady $4,500.

Hollywood (WB) (2,756; 50-$1)—"Pillow to Post" (WB). Modest $19,000. Last week, "God Is Co-Pilot" (WB) (4th wk-5 days), closed at $5,400.

Los Angeles (D'town-WC) (2,097; 50-$1)—"Clock" (M-G) (3d wk). Slow $14,000. Last week, $17,800.

Orpheum (D'town) (2,200; 65-85)—"Identity Unknown" (Rep) with Wally Brown and Alan Carney on stage. Good $24,500. Last week, "Thoroughbreds" (Rep) with Lena Horne, Jimmie Lunceford orch on stage, new house record at $44,000.

Pantages (Pan) (2,812; 50-$1)—"Enchanted Cottage" (RKO) and "Two O'Clock Courage" (RKO) (2d wk). Nice $16,000 after strong $23,000 opener.

Paramount (F&M) (3,389; 50-$1)—"Affairs Susan" (Par) and "Three's Crowd" (Rep) (2d wk). Okay $20,500. Last week, big $31,600.

Paramount Hollywood (F&M) (1,451; 50-$1)—"Affairs Susan" (Par) (2d wk). Rousing $12,500. Last week, husky $18,300.

Hillstreet (RKO) (2,890; 50-80)—"Enchanted Cottage" (RKO) and "Courage" (RKO) (2d wk). Trim $17,000 after good $22,600 first week.

Ritz (F-WC) (1,370; 50-$1)—"Clock" (M-G) (3d wk). Only $5,000. Last week, $7,000.

State (Loew's-WC) (2,404; 50-$1)—"Diamond Horseshoe" (20th) and "Escape in Fog" (Col) (3d wk). Neat $16,000. Last week, hefty $24,200.

United Artists (UA-WC) (2,100; 50-$1)—"Flame Barbary Coast" (Rep) and "Vanities" (Rep). Sturdy $14,500. Last week, "Tomorrow World" (UA) and "Power Whistler" (Col), good $13,500.

Uptown (F-WC) (1,790; 50-$1)—"Diamond Horseshoe" (20th) and "Escape in Fog" (Col) (3d wk). Nice $5,000. Last week, solid $9,500.

Wilshire (F-WC) (2,296; 50-$1)—"Flame Barbary Coast" (Rep) and "Vanities" (Rep). Robust $9,500. Last week, "Tomorrow World" (UA) and "Power Whistler" (Col), $10,300.

Wiltern (WB) (2,400; 50-$1)—"Pillow to Post" (WB). Good $16,000. Last week, "God Is Co-Pilot" (WB) (4th wk-5 days), closed at $4,000.

'Love' Rousing $13,000, Col.; 'Sudan' 10G, 4 Days

Columbus, June 5.

"Without Love," at the Ohio, is snappy, while "God Is My Co-Pilot," looks boff at Grand.

Estimates for This Week

Broad (Loew's) (2,500; 40-65)—"Bernadette" (20th). Pop-priced date, disappointing $4,500. Last week, "Sign of Cross" (Par) (reissue) and "Sing Song Texas" (Col), $5,000 in 6 days.

Grand (RKO) (1,140; 40-65)—"God Is Co-Pilot" (WB) and "Hollywood Vine" (PRC). Boff $9,000. Last week, "Diamond Horseshoe" (20th) and "Circumstantial Evidence" (20th) (2d wk), $4,500.

Ohio (Loew's) (3,074; 40-65)—"Without Love" (M-G). Solid $13,000. Last week, "Dorian Gray" (M-G), $11,000 in 6 days.

Palace (RKO) (3,000; 40-85)—"Sudan" (U) and "Phantom 42d St." (PRC). Okay $10,000 or over for 4-day weekend. "Pan-Americana" (RKO) plus Glenn Miller Modernaires and "Asylum of Horrors" on stage, fair $7,000 in 3 days. Last week, "God Is Co-Pilot" (WB), sock $12,000 in 4-day weekend.

Broadway Grosses

Estimated Total Gross
This Week $539,000
(*Based on 15 theatres*)
Total Gross Same Week
Last Year $488,900
(*Based on 15 theatres*)

'Cottage' Big 20G, Cleve.; 'Love' 21G

Cleveland, June 5.

"Enchanted Cottage" and "Without Love" are strongest newcomers this week. Strength shown by "Affairs of Susan" also is a highlight, still being big on third downtown session, moveover to the Ohio.

Estimates for This Week

Allen (RKO) (3,000; 44-65)—"Bernadette" (20th). At pop scale, good $8,000. Last week, "Tarzan Amazons" (RKO), better at $10,000.

Hipp (Warners) (3,700; 44-65)—"Counter-Attack" (Col). Lively $16,000. Last week, "Royal Scandal" (20th), just $13,000.

Lake (Warners) (44-65)—"Tarzan Amazons" (RKO) (m.o.). Ordinary $4,000. Last week, "Diamond Horseshoe" (20th) (m.o.), trim $5,000 for fourth week downtown.

Ohio (Loew's) (1,200; 44-65)—"Affairs of Susan" (Par). Strong $8,000 on m.o., third week downtown. Last week, "In Bag" (UA), thin $4,500.

Palace (RKO) (3,700; 45-65)—"Enchanted Cottage" (RKO). Great $20,000. Last week, "Sudan" (U), light $10,000.

State (Loew's) (3,450; 44-65)—"Without Love" (M-G). Strong $21,000. Last week, "Dorian Gray" (M-G), $20,500.

Stillman (Loew's) (2,700; 44-65)—"Dorian Gray" (M-G). Moveover still strong at $9,500. Last week, "Affairs Susan" (Par) (m.o.), boffo $12,000.

'Pillow' Lofty 14G In Oke Prov.; 'Tarzan' Fat 15G, 'Powder' Hot 17G

Providence, June 5.

Strand theatre's observance of its 30th anni highlights a fairly active week here. Metropolitan, which switched from week-end stage and screen policy to carry "Dillinger" on full week, is doing nicely. Also peppy are Strand's "Affairs of Susan"; Majestic's "Pillow to Post," and Loew's State's "Keep Your Powder Dry."

Estimates for This Week

Albee (RKO) (2,100; 44-60)—"Tarzan Amazons" (RKO) and "Pan-Americana" (RKO). Swell $15,000. Last week, "Suspect" (U) and "Song Sarong" (U), average $11,000.

Carlton (Fay-Loew) (1,400; 44-55)—"Diamond Horseshoe" (20th) (3d downtown wk). Nice $5,000. Last week, "God Is Co-Pilot" (WB) (3d downtown wk), $4,500.

Fay's (Fay) (2,000; 44-55)—"Flying Tigers" (Rep) (reissue) and vaude on stage. Sturdy $7,000. Last week, "It's Pleasure" (RKO) and vaude, $6,000.

Majestic (Fay) (2,200; 44-60)—"Pillow to Post" (WB) and "Fog Island" (PRC). Big $14,000. Last week, "Diamond Horseshoe" (20th) (2d wk), brisk $8,000.

Metropolitan (Snider) (3,100; 44-55)—"Dillinger" (Mono) and "Rhythm Roundup" (Col). With switch from week-end stage-film policy, looks rousing $17,000. Last week, "Chicago Kid" (Rep) and Roddy McDowall heading stage show for 3-day weekend run, snappy $6,000.

State (Loew) (3,200; 50-60)—"Keep Powder Dry" (M-G) and "Booked on Suspicion" (Col). Solid $17,000. Last week, "Flame Barbary Coast" (Rep) and "Emmanuel" (UA), $14,500.

Strand (Silverman) (2,000; 50-60)—"Affairs of Susan" (Par). Opened Monday (4). Bill opens house's 30th anniversary. Last week, "Salty O'Rourke" (Par) (3d wk), strong $3,000 after big $10,500 on second.

'O'Rourke' Salty $14,500 In Omaha; 'Affairs' 9½G

Omaha, June 5.

"Salty O'Rourke," at the Orpheum, best here, will hit a smash figure.

Estimates for This Week

Orpheum (Tristates) (3,000; 16-60)—"Salty O'Rourke" (Par) and "Honeymoon Ahead" (U). Terrific $14,500 or over. Last week, "Naughty Marietta" (M-G) (reissue) and "Half Moon St." (Par), $8,500.

Paramount (Tristates) (3,000; 16-60)—"Affairs of Susan" (Par). Solid $9,500. Last week, "Diamond Horseshoe" (20th), boff $11,500.

Brandeis (RKO) (1,500; 16-60)—Split holiday week with "Body Snatcher" (RKO) and "Brighton Strangler" (RKO), 3 days, and reissues of "Prisoner of Zenda" (UA) and "Garden of Allah" (UA), $7,500 in 10 days.

Omaha (Tristates) (2,000; 16-60)—"Diamond Horseshoe" (20th). Okay $8,000. Last week, "Between 2 Women" (M-G) (m.o.), fine $9,500.

State (Goldberg) (865; 15-50)—"Great Flamarion" (Rep) and "Utah" (Rep). About $2,500. Last week, "Be Seeing You" (UA) and "Circumstantial Evidence" (20th), $2,400.

'SUSAN' TORRID 15G, SEATTLE; 'FLAME' 14G

Seattle, June 5.

"Affairs of Susan" is standout currently, with smash session, but "Flame of Barbary Coast" is only a step behind. "Without Love" also is sturdy.

Estimates for This Week

Blue Mouse (H-E) (800; 45-80)—"Unseen" (Par) and "Wonderful Crime" (RKO) (m.o.). Okay $5,000. Last week, "Practically Yours" (Par) and "It's in Bag" (UA), swell $5,700 in 8 days on m.o.

Fifth Avenue (H-E) (2,349; 45-80)—"Affairs of Susan" (Par). Smash $15,000. Last week, "Unseen" (Par) and "Scared Stiff" (Par), $9,500.

Liberty (J-vH) (1,650; 45-80)—"Brewster's Millions" (UA) and "Crime Doctor's Courage" (Col) (2d wk). Big $10,000 after strong $12,300 last week.

Music Box (H-E) (850; 45-80)—"Diamond Horseshoe" (20th) (3d wk). From Paramount. Fine $7,000. Last week, "Keep Powder Dry" (M-G) (3d wk), $4,800.

Music Hall (H-E) (2,200; 45-80)—"Road to Morocco" (Par) and "Sun Valley Serenade" (20th) (reissues). Modest $6,000 in 8 days. Last week, "Wonderful Crime" (RKO) and "Betrayal From East" (RKO), thin $4,000 in 6 days.

Orpheum (H-E) (2,600; 45-80)—"Flame Barbary Coast" (Rep) and "Carroll's Vanities" (Rep). Strong $14,000 or near. Last week, "God Is Co-Pilot" (WB) (2d wk), $8,400.

Palomar (Sterling) (1,350; 30-$1)—"Cisco Kid Returns" (Mono) and "Fashion Models" (Mono) plus Cal Schram's Hillbillies on stage. Oke $10,500. Last week, "Song of Sarong" (U) and "3 Is Crowd" (Rep) plus vaude, thin $8,000.

Paramount (H-E) (3,349; 45-80)—"Without Love" (M-G). Sturdy $14,500 or over. Last week, "Diamond Horseshoe" (20th) (2d wk), great $9,000.

Roosevelt (Sterling) (800; 45-80)—"Co-Pilot" (WB). From Orpheum. Good $5,500. Last week, "Sudan" (U) and "Remember April" (U) (3d wk), good $4,100.

Winter Garden (800; 25-50)—"Bell Tolls" (Par) (3d run). Fair $4,000. Last week, "Keys Kingdom" (20th) and "Gets Her Man" (U), ditto.

'Love' Bright $20,000 Balto; 'Patrick' 12G

Baltimore, June 5.

"Without Love" is pacing the field this session, with "Patrick the Great" at Keith's, making next best showing.

Estimates for This Week

Century (Loew's-UA) (3,009; 20-60)—"Without Love" (M-G). Leading town at robust $20,000. Last week, "Tomorrow World" (UA), fairly steady $15,200.

Hippodrome (Rappaport) (2,240; 20-74)—"Enchanted Cottage" (RKO) (2d wk) plus vaude. Holding nicely at $14,000 after boff $18,400 opener.

Keith's (Schanberger) (2,460; 20-60)—"Patrick the Great" (U). Drawing well at $12,000. Last week, "Salty O'Rourke" (Par) (2d wk), nice $9,800.

Mayfair (Hicks) (980; 25-55)—"Bullfighters" (20th). House average at $4,000. Last week, "Flame Barbary Coast" (Rep) (2d wk), neat $3,800.

New (Mechanic) (1,680; 20-60)—"Diamond Horseshoe" (20th) (4th wk). Okay $5,500 after nice $6,200 for third.

Stanley (WB) (3,280; 26-65)—"Horn Blows" (WB). Uneventful $11,000. Last week, "Bring On Girls" (Par) (2d wk), big $12,600.

ERROL TO START SERIES

Hollywood, June 5.

Leon Errol starts June 10 on a new program of six two-reel comedies for the 1945-46 slate at RKO. George Bilson produces and Hal Yates directs.

Edgar Kennedy starts a like number of comic shorts in early July.

New Pix Perk Det.; 'Horseshoe' Hot 37G, 'Roughly' 25G, 'Happiness'-Vaude 23G

Key City Grosses

Estimated Total Gross
This Week $2,658,400
(*Based on 24 cities, 184 theatres, chiefly first runs, including N. Y.*)
Total Gross Same Week
Last Year $2,372,200
(*Based on 22 cities, 180 theatres*)

'Flame' Bright $10,000 in Pitt.

Pittsburgh, June 5.

Everything got off to a terrific holiday start on Decoration Day, most of the pix being re-scheduled to open that day, but biz dropped generally 24 hours later. One exception was "Without Love" at Penn. "Flame of Barbary Coast" also is big enough to hold at the Fulton.

Estimates for This Week

Fulton (Shea) (1,700; 40-65)—"Flame of Barbary Coast" (Rep). Hit close to $3,000 opening day, which insures near $10,000, big. Holds over second week. Last week, second of "Dillinger" (Mono), 4 days, $4,500.

Harris (Harris) (2,200; 40-65)—"Tomorrow the World" (UA). Satisfactory at $10,500. Last week, "Patrick the Great" (U), under $8,000.

Penn (Loew's-UA) (3,300; 40-65)—"Without Love" (M-G). Socko $26,000, maybe better. Sure of second week. Last week, "Keep Your Powder Dry" (M-G), around $19,000.

Ritz (WB) (800; 40-65)—"Affairs of Susan" (Par) (m.o.). This comedy doing well at all spots and on first-run windup looks okay $3,200 at this small-seater. Last week, "Belle of Yukon" (RKO) (m.o.), $2,000.

Senator (Harris) (1,750; 40-65)—"She Gets Her Man" (U) and "Power of Whistler" (Col). Around $2,900, stout. Last week, "Stage Door Canteen" (UA), $2,500.

Stanley (WB) (3,800; 40-65)—"Pillow to Post" (WB). Farce got the works from crix but ought to make the $12,000 mark. Last week, "This Man's Navy" (M-G), helped by Decoration Day, $13,500.

'SCANDAL'-CORIO NICE $25,000, D. C. TOPPER

Washington, June 5.

Combo of "A Royal Scandal" and Ann Corio on the stage at the Capitol will lead the parade this week.

Estimates for This Week

Capitol (Loew) (3,434; 44-72)—"Royal Scandal" (20th) with Ann Corio on stage. Headed for a nice $25,000. Last week, "Tomorrow the World" (UA) with vaude, brisk $23,000.

Columbia (Loew) (1,234; 44-72)—"Dorian Gray" (M-G). Sturdy $9,000. Last week, "National Velvet" (M-G), $8,000.

Earle (WB) (2,240; 30-90)—"Having Wonderful Crime" (RKO) with Barry Wood and Patsy Kelly on stage. Fine $23,500. Last week, "Counter-Attack" (Col) with vaude, $20,000.

Keith's (RKO) (1,800; 34-66)—"Tarzan Amazons" (RKO). Mild surprise at sturdy $14,000. Last week, "Salome, Where She Danced" (U), ditto.

Metropolitan (WB) (1,800; 44-72)—"Roughly Speaking" (WB) (2d wk). Stout $12,500 after strong $17,000 opener.

Palace (Loew) (2,778; 44-72)—"Diamond Horseshoe" (20th) (2d wk). Fancy $14,000 after first week $20,000.

'Where Go' 21½G, 2 Spots, Denver; 'Susan' 15G, 2d

Denver, June 5.

"Where Do We Go From Here" looks top coin-getter at Denver and Esquire. "Patrick the Great" also is nice at two spots, while "Affairs of Susan" will do nearly as well on second week as on opener at Denham.

Estimates for This Week

Aladdin (Fox) (1,400; 35-74)—"Sister Eileen" (Col). Good $6,000. Last week, "Diamond Horseshoe" (20th) and "G.I. Honeymoon" (Mono), after a week at each Denver, Esquire, Webber, big $8,000.

Denham (Cockrill) (1,750; 35-70)—"Affairs of Susan" (Par) (2d wk). Big $15,000 after fine $16,000 on first week.

Denver (Fox) (2,525; 35-74)—"Where Go From Here" (20th) and "Scarlet Clue" (Mono), day-date with Esquire. Sturdy $18,000 for Fred MacMurray starrer. Last week, "In Bag" (UA) and "Power of Whistler" (Col), also Esquire and Webber, sad $8,000.

Esquire (Fox) (742; 35-74)—"Go From Here" (20th) and "Scarlet Clue" (Mono), also Denver. Big $3,500. Last week, "In Bag" (UA) and "Power Whistler" (Col), also Denver and Webber, sad $2,000.

Orpheum (RKO) (2,600; 35-74)—"China Sky" (RKO) and "Pan-Americana" (RKO). Fast $16,000. Last week, "Between 2 Women" (M-G) and "Escape in Fog" (Col), big $16,500.

Paramount (Fox) (2,200; 35-74)—"Patrick the Great" (U) and "Identity Unknown" (Rep), day-date with Webber. Stout $8,500. Last week, "Delightfully Dangerous" (UA) and "Docks of N. Y." (Mono), good $8,000.

Rialto (Fox) (878; 35-74)—"Diamond Horseshoe" (20th) and "G.I. Honeymoon" (Mono) (m.o.). Fine $4,500. Last week, "Flame Barbary Coast" (Rep) and "Eve Knew Apples" (Col) (m.o.), fair $2,500.

Webber (Fox) (750; 35-74)—"Patrick the Great" (U) and "Identity Unknown" (Rep), day-date with Paramount. Big $3,500. Last week, "It's in Bag" (UA) and "Power of Whistler" (Col), also Esquire and Denver, poor $2,500.

Detroit, June 5.

Fresh bills are coming along at a faster pace here and biz continues to perk up. Top spot will go to the Fox with "Diamond Horseshoe." Also on the bright side of the street are the Michigan with "Roughly Speaking," Palms-State with "Belle of the Yukon" and "Tarzan Among Amazons."

Estimates for This Week

Adams (Balaban) (1,700; 60-85)—"Salome, Where She Danced" (U) (2d wk) and "Honeymoon Ahead" (U). Former moved from Fox, okay $9,000. Last week, "Royal Scandal" (20th) (2d wk) and "Song Sarong" (U), good $10,000.

Broadway-Capitol (United Detroit) (2,800; 60-85)—"Affairs Susan" (Par) (2d wk) and "The Informer" (RKO) (reissue). Fine $15,000. Last week, "Murder, My Sweet" (RKO) and "Having Wonderful Crime" (RKO), $11,000.

Downtown (Howard Hughes) (2,800; 60-85)—"Hitch-Hike to Happiness" (Rep) plus Renfro Valley Barn Dance and Deep River Boys on stage. Good $23,000. Last week, "Let's Go Steady" (Col) with Johnnie Johnston, others, on stage, dandy $24,000.

Fox (Fox-Michigan) (5,000; 60-85)—"Diamond Horseshoe" (20th) and "Power of Whistler" (Col). Wham $37,000. Last week "Salome" (U) and "Crime Doctor's Courage," great $31,000.

Madison (United Detroit) (1,800; 60-85)—"Meet Me St. Louis" (M-G) and "Suspect" (U). Returning for nice $5,500. Last week "Now Tomorrow" (Par) and "Doughgirls" (WB), $5,800.

Michigan (United Detroit) (4,000; 60-85)—"Roughly Speaking" (WB) and "Cisco Kid New Mexico" (Mono). Fat $25,000. Last week, "Affairs Susan" (Par) and "Zombies Broadway" (RKO), choice $26,000.

Palms-State (United Detroit) (3,000; 60-85)—"Belle Yukon" (RKO) and "Tarzan Among Amazons" (RKO). Robust $16,000. Last week, "Objective Burma" (WB) and "Trouble Chasers" (Mono) (2d wk), fine $13,000.

United Artists (United Detroit) (2,000; 60-85)—"The Clock" (M-G) and "Sporting Chance" (Rep) (2d wk). Near great $17,000 after socko $22,000 in first week.

'Powder' Robust $18,500 Leads Buff.; 'Imitation' Plus 'Heaven' Big 16G

Buffalo, June 5.

Best bet this week is "Keep Your Powder Dry" at the Buffalo, but "Imitation of Life" and "East Side of Heaven," two reissues, are surprisingly strong at the Lafayette, doing as well as some new films.

Estimates for This Week

Buffalo (Shea) (3,500; 40-70)—"Keep Powder Dry" (M-G) and "Escape in Fog" (Col). Stalwart $18,500. Last week, "Between 2 Women" (M-G) and "Gentle Annie" (M-G), hefty $18,000.

Great Lakes (Shea) (3,000; 40-70)—"Without Love" (M-G) (2d wk). Bright $12,000 after boff $19,000 last week.

Hipp (Shea) (2,100; 40-70)—"Between 2 Women" (M-G) and "Gentle Annie" (M-G) (m.o.). Fair $7,500. Last week, "Royal Scandal" (20th) and "Bullfighters" (M-G) (2d wk), only $3,500 in 4 days.

Lafayette (Basil) (3,300; 40-70)—"Imitation of Life" (U) and "East Side Heaven" (U) (reissues). Rousing $16,000. Last week, "Fighting Guardsman" (Col) and "Tahiti Nights" (Col), soft $7,500.

20th Century (20th Cent) (3,000; 40-70)—"Flame of Barbary Coast" (Rep) and "Big Show-Off" (Rep). Fancy $13,000. Last week, "Dillinger" (Mono) and "G. I. Honeymoon" (Mono), $14,000.

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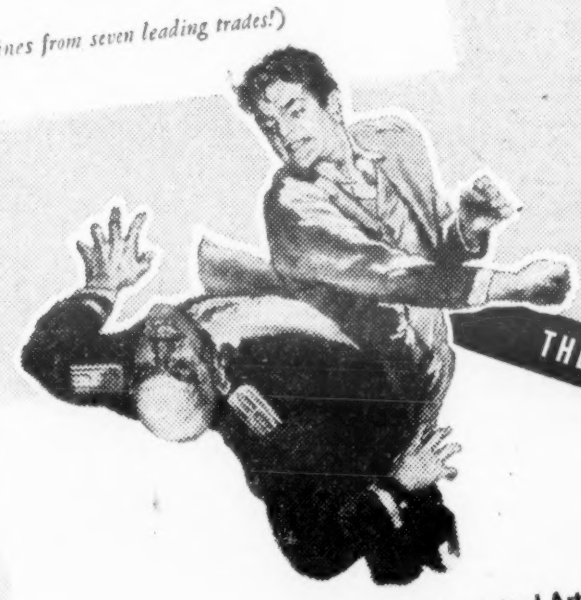

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JAMES CAGNEY in "BLOOD *on the* SUN" with SYLVIA SIDNEY

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PORTER HALL • JOHN EMERY
ROBERT ARMSTRONG • WALLACE FORD
ROSEMARY DE CAMP • JOHN HALLORAN

Screenplay by Lester Cole • Additional Scenes by Nathaniel Curtis • From a Story by Garrett Fort

Concert Varieties

Billy Rose two-act vaudeshow at Ziegfeld, N. Y., $1.20-$4.20 top; opening, June 1, 1945), emceed by Deems Taylor with Salici Puppets, Eddie Mayehoff, Rosario & Antonio, Nestor Chayres, Imogene Coca, Jerome Robbins Ballet (music by Morton Gould; decor and costumes, Carl Kent; with Robbins, Janet Reed, John Kriza, Michael Kidd, Muriel Bentley, Rozsika Sabo, Bettina Rosay, Erik Kristen; Tibor Kozma at piano), Katherine Dunham Co. (Vicenty, Estrada and Mendez, drummers; Vancye Aikens, Talley Beatty, Eddy Clay, LaVerne French, Tommy Gomez, Lenwood Morris, Roger Ohardieno, Lucille Ellis, Sylvilla Fort, Dolores Harper, Richardena Jackson, Ora Leak, Gloria Mitchell); Imogene Coca with Wm. Archibald, Albert Ammons, Pete Johnson & Sidney Catlett, Zero Mostel; Orchestra, Pembroke Davenport; matinees Sat. and Sun.

Billy Rose's "Concert Varieties" is a pretty good neo-vaudeshow. It could have been a sock as was obvious to impresario Rose when he dickered for Al Jolson and publicized the unlikely importation of Maurice Chevalier to headline. But, as is, it's a corking first-half but lets down after Katherine Dunham and her great Afro-Cubano terpers reopen the second half. What follows are all nitery excerpts, and that goes for virtually the entire show because almost all, with the exception of conferencier Deems Taylor, Salici's Puppets and Jerome Robbins Ballet, are alumni of the saloon circuits.

In sequence, after Miss Dunham uncorks her three corking Brazilian, Mexican and Martinique rhythms, are a reprise of Imogene Coca with William Archibald as the "faun," in a travesty of the Debussy creations; Albert Ammons and Pete Johnson, boogie-woogie pianists, flanked by Sidney Catlett on the drums. "Big Sid" (it says in quite big letters on his traps) gives out with trick jazzique on the skins, in alternation with the Steinway mayhemists. Like Miss Coca, the three colored lammisters from Local 802 are also fixtures at the Cafe Society Uptown and Downtown.

Zero Mostel, who was cradled in Barney Josephson's Downtown bistro, has been seen to better advantage. He's striving for new material, as with that Deems Taylor-Musical Courier-opera star interview (that satiric slug for three pages of ads is almost libelous) but it doesn't quite come off. Rosario & Antonio with their superior Latin terps and Nestor Chayres, the Mexican tenor, who are prominent in the forepart, are reprised, making for a tedious finale, despite their distinctive artistry. The dancing pair, who went from the Waldorf-Astoria to a couple of film opportunities, and Chayres, who was first heard at the Havana-Madrid, N. Y., cafe, and now has several radio shots, thus overstay their welcome.

The first half zings. While Deems Taylor is manifestly no Holtz, Fay or Jessel as an emcee, he does give it a nice tongue-in-cheek approach as he first brings on the clever Salici Puppets which later disclose their four real-life manipulators.

Eddie Mayehoff is another saloon comic whose material governs his impact. Rosario & Antonio's Spanish and Fire Dance numbers are interrupted by Chayres' tenoring, and thence Miss Coca's satire on "It," the I. J. Fox theme song hokum, etc.

Jerome Robbins' "Interplay" ballet by Morton Gould, based on his American Concertette, features the young ballet-master, Janet Reed and John Kriza and a supporting corps of five. It's a gay, active terpsichorean creation and makes for a strong first act finale.

Rose's "Concert Varieties" was primed as a summer stopgap for his Ziegfeld theatre, and as such suffices. Current bill runs until June 30 only. *Abel.*

Earle, Philly

Philadelphia, June 1.

Jean Parker, The Pin-Up Girls, The Chords, The Graysons, Alan Gale, Lou Schrader Orch; "Having Wonderful Crime" (RKO).

A routine show fills 55 minutes of the vaude time between pix at the Earle.

Alan Gale takes over as m.c. from the start, which is a new twist in routining for this house. A highly personable performer, Gale, a local product, comes out best after all scores are tallied.

The Graysons, acrobatic mixed duo, start things off with some fancy balancing and a flash twirl for a finish that draws a solid mitt.

The Chords follow with through-the-mike imitations of sounds attributed to name bands, emphasis on sax and trumpet themes. After "Flight of the Bumblebee" in solo, where chief difficulty seems to be inability to land precisely on the right note, an almost socko billbilly number by the pair comes as a surprise. Clowning personality of team shows to best advantage in free-and-easy Ozark style; the boys get in a lot of variety and laugh-getting horseplay.

Performing with more animation than the usual Hollywood personality of similar stature, Jean Parker gives a cute patter song, "I Love Hollywood." A dramatic bit on the flash-back story of a nurse when she receives a telegram about her soldier husband doesn't quite jell. Winds up with "In Those Old Gay 90 Shows," garbed in ruffled costume showing blue garters and frilly panties, to good response.

Gale's monolog, "The First Plane Ride," is plenty funny. Success of his vocal numbers is in his play on gags—for instance, assertion that he can sing in any language brings one hilarious chorus each of "Ochi Chornia" and "Alouette," then some doubletalk Chinese, a Polish joke and a quick, skillful switch to the next act before anybody can yell for more Berlitz.

A fast-moving roller-skating team of four femmes, The Pin-Up Girls, closes the bill.

Sixteen-piece house orch under Lou Schrader on stage to background acts. *Shal.*

Palace, Columbus

Columbus, May 29.

Glenn Miller Modernaires (4), Blair & Dean, Ben Beri, Asylum of Horrors (6), Henry Cincioni House Orch (10); "Pan Americana" (RKO).

Pleasant variety of fun and music make for a strong hour show this week. Blair and Dean tee off with a pair of refreshing and novel dances. Their pace is zippy and gets the audience in the proper mood for things to come.

Ben Beri, comedy juggler, almost steals the show. His routine is solid and pleases everybody.

Modernaires are the headliners and provide the only vocal interlude on the program. They sing "Lullaby of Broadway," "There I've Said It Again" and "Accentuate the Positive." Their most amusing is an original interpretation of "Juke Box Saturday Night."

The second half of show is the "Asylum of Horrors," a highly entertaining offering similar in part to Olsen & Johnson's "Hellzapoppin." The act runs 30 minutes and whams 'em. Jack Baker as Dr. Silkin, puts the Frankenstein Monster and the Wolf Man, as well as numerous spooks, through their paces. J. B. Leifur, manager of the act, plays most of the monsters. *Stua.*

Hipp, Balto

Baltimore, June 3.

Doodles Weaver, Dawn Bros. (2), Joe, Lou & Arline Cates, DeMarco Sisters (5), Felice Iula Orch (12); "The Enchanted Cottage" (RKO) (2nd wk.).

Brief but pleasant layout moves along nicely, paced in screwball style by Doodles Weaver as emcee and doing turn on his own. Brings on Joe, Lou and Arline Cates for a swift and appealing opening of skillful hoofery. Vets handle themselves well in single and ensemble tapping and precision duet by two males proves a real bell-ringer.

Dawn brothers follow with whistling, winding up with the bird flirtation standard with the Arnaut Bros., and delivered here in identical style and business. Weaver scores with comic impressions, vocals and general clowning.

DeMarco Sisters punch out a clicko songfest. Give out with guitar-accompanied versions of "Saturday Night," "You Belong to My Heart," "Hitsem Kissem," and impressions of the Andrews, Ink Spots and Merry Macs, all in a smooth selling and highly professional style which earns a series of recalls.

Felix Iula house orch provides nice backing for the acts.

Biz pretty good. *Burm.*

Capitol, Wash.

Washington, June 1.

Ann Corio, Harrison & Fisher, Jimmy Leeds, Skating Earles, Sam Jack Kaufman's House Orch, Milton Slosser, "A Royal Scandal" (20th).

Sam Jack Kaufman's house orch opens show with a "Viennese" medley with Lynn Alison vocalizing. Then the console rises and Milton Slosser puts the audience in good mood with his humorous lyrics.

Ann Corio, with special lyrics, sings a song telling why she can't do a striptease. Then a song about Hollywood and her addiction to jungle pictures. On for a brief patter with Jimmy Leeds and then a modified striptease, taking off her skirt and removing her gloves with zippers. Gets over solidly with Jimmy Leeds helping out on the introduction and on gab.

Harrison and Fisher give the ballroom dance teams a satirical spoofing, catching the spirit of burlesque in some of their numbers. The Argentine samba as a classical team would do; it took them off a wow. Jimmy Leeds proves adept on two harmonicas. His line of patter is good and registers for laughs and applause. Skating Earles sell their act well. After the usual spins and pirouettes they invite the audience up to share in their twirling. Volunteers add to the merriment. *Arke.*

State, N. Y.

Yvette, Doctor Marcus, Stairatone Revue (4), Frank Conville & Co. (2), Harry Steffen, Don Dorsey; "And Now Tomorrow" (Par).

Yvette, blonde, vivacious and personable, rates headlining honors on current Loew's State bill, holding down the four spot and cashing in on a wisely-chosen routine comprising "June Is Bustin' Out All Over," "All the Things You Are," "Wanna Get Married" and encoring with "I'll Be Seeing You." Latter garners best mitt crop of the lot, with "Married" also running strong in this department.

Songstress, who has long since discarded her Frenchy emphasis, is not spotted to best advantage in vaude, her particularly intime talents being more suited for lush backgrounding provided by class niteries or hotel dine-danceries. However, overall impression is good. Her introes are brief and well-handled, allowing the gal to sell herself and upcoming songs before actually going into the numbers, her looks and nifty gowning also being a factor.

Familiar hokum dished out by Doctor Marcus, with his botched-up card tricks, sees him through the next-to-closing spot, with an aud-participation gimmick, in which five servicemen swap hats on and off one another's knobs, proving a lifesaver. GIs compete for cigarets and chip in a laughable windup for the doc's turn. He also uses a gal for a card and balloon trick, combining some good-natured gagging with other nonsense to fair returns during this sequence.

Frank Conville clowns and dances with nifty-looking Sunny Dale, but nothing really happens unless he's lucky enough to get an audience in this day and age which will go overboard for a Charlie Chaplin imitation. Best hit is a wrestling-dancing tussle near close, with the gal proving a good foil for the antics. However, some of Conville's stuff needs plenty of laundering.

Show-closer is the Stairatone Revue, three gal tappers and a male who wind things up by cavorting on a gaudy staircase rigged up with pedals to play chimes. Turn has a little flash but business on the stairs is overlong and fails to create much excitement. As dancers the femmes prove to be well-drilled and costumed, but too much reliance is placed on the musical staircase gadget, which doesn't quite hit the mark.

Harry Steffen, playing a 16-string electric guitar, which he also plucks for locomotive, airplane, etc., effects, holds down the deucer, with Don Dorsey, flashy trapeze artist, on to open the show. Both are reviewed more extensively under New Acts. *Dunn.*

Tower, K. C.

Kansas City, June 1.

Mary Lee, Polly Jenkins & Plowboys (3), Howard Fuller & Sister, Billy Henderson, Carroll Galvin, Val Williams, Tower Orch (9) with Ray Hughes; "Man in Half Moon Street" (Par) and "Identity Unknown" (Rep).

Headlined by Mary Lee from the films, the current layout at the Tower plays well and rates high in entertainment values.

House orch starts show with new arrangement of "You Are My Sunshine" by Ray Hughes, 88-noter, who also takes the vocal. Val Williams is m.c.

Howard Fuller and sister, balancing duo, offer a flashy routine to good response. Polly Jenkins and her Plowboys, combo of accordion, harmonica and bass, contrib "Polly Wolly Doodle," "Little Sir Echo" and other like tunes. Highlight of act is "Bells of St. Mary's" played on cowbells.

Billy Henderson, blackface comic, gets laughs aplenty with his gags and parodies. Some of his material might be laundered to good advantage. Carroll Galvin, "Discovery Night" winner, does a rope tap number.

In the closing slot, Mary Lee registers with a brace of songs which include "Sunny Side of the Street," "Plains of Montana" and "It Had to Be You." She also does an impresh of Judy Canova singing "I Ain't Got Nobody." Full house at first show liked her. *Earl.*

Orpheum, L. A.

Los Angeles, June 1.

Wally Brown & Alan Carney, Yvette Dare, Freddy Stewart, Charlie Newman, Martell Twins, Al Lyons House Orch (10); "Identity Unknown" (Rep).

Wally Brown and Alan Carney, lately known as film comics, have returned to their old stage trade for a week at the Orpheum here. They are still good vaudevillains. Boys are on both for singles and as a team in the closing spot. Their work rates plenty of laughs. Brown's single features his broken-up chatter and a song, while Carney wraps up a number of comic imitations for his solo chore. Closing spot finds boys comically advising on how to get into pictures. They also work with Freddy Stewart on an imitation of the Ink Spots singing "If I Didn't Care" at the midway spot.

Yvette Dare, assisted by her trained macaw, does a showmanly staged strip that offers plenty for the peekers. Miss Dare's scant costume comes off easily under the administration of the bird's trained beak. Charlie Newman lends background music with bonga drum and harmonica.

Freddy Stewart tenors "Every Time I Fall in Love," a medley of pop numbers, "My Heart Sings" and "I Pleaded" for okay but not sock results at opening matinee. Newman, in a solo turn, uses his harmonica and drum on "Tico Tico," "Bolero," "Eager Beaver" and "Back Bay Shuffle," rating good hand. Martell Twins, tap team, open show with some standard footwork. *Brog.*

National, L'ville

Louisville, June 1.

Billy Eckstine's Orch (17), with Sara Vaughn, Holmes & Jean, Slim Thomas, Shorty McConnell, Fats Navarro, Gene Ammons, Dexter Gordon, and Sunny Stitt; "Phantom of 42nd St." (PRC).

Quite a lineup of bandmen on the stage this week, 18 in fact, counting Billy Eckstine himself, 5 sax, 4 trumpet, 4 trombone, and of course, rhythm section consisting of drums, guitar, bass and piano. Band goes in heavily for the jive, obviously appealing to the jitterbug element.

Eckstine, recovered from a siege of strep throat, fronts for the band in a modest way. His forte is baritone singing, which he makes most effective, together with playing of valve trombone, a colorful instrument of unusual tone quality. Most of the tunes Eckstine sings are his own compositions, numbers such as "Rhythm of the Riff," "Lonesome Lover Blues," "I Stay in the Mood for You" and "If That's the Way You Feel." All are socko.

Band gives out with the rhythm on "Second Balcony Jump," a tune for the jitterbugs, and giving ample opportunity for the side men to show their stuff, particularly Shorty McConnell and Fats Novarro, trumpets, and Gene Ammons, Dexter Gordon and Sunny Stitt, sax. Number is overlong, but registers high on the dial.

Crew opens and closes with theme, "Jelly Roll Blues," an effective musical signature. Combo is solid, and Eckstine is sure-fire in the vocal department.

"Slim" Thomas, dancer, clicks nicely. He also takes time out to catch his breath by telling a few gags, all clean, but hardly punchy enough. Then goes into a Bill Robinson pattern of steps, and closes with original tap rhythms, off to a solid hand.

Sara Vaughn, sepia vocalist, has plenty s.a. and gives out with a well-rounded, resonant voice. Puts personality into "Man I Love" and "Not Yet, Baby."

Holmes and Jean, mixed team, offer a fast routine during which the male does some amazing stunts with cigarets, balancing a glass of water, and the like. Gal goes in for some speedy stepping, while the male brings the turn to a fast finish with his splits and forward somersaults, all winning a solid hand.

This is the final stage bill for the summer. House goes straight pics until sometime in August. *Hold.*

10,000 Theatres

Continued from page 4

Northwest, was here for the bond "kickoff" and told the folks the need for the dough to beat the Japs. Helen Hayes spoke at the big meeting.

Memphis' Steam-Up

Memphis, June 5.

A two-week campaign, with a daily downtown sales drive from 10 in the morning until 10 at night, will be the local film industry's principal contribution to the Seventh War Loan Drive.

Big push is to climax with the touring military spectacle, "Airborne Attack," June 16-17, at Municipal Airport, with admission limited to holders of E bonds purchased at a movie house or film exchange.

Court Square, in the heart of town, is the scene of the daily 12-hour bally, with continuous concerts, demonstrations and talks, both by civic leaders and military personnel.

Col. Howard Waugh, of the Warner zone, reported at the industry's War Bond luncheon at the Variety club, that every theatre and film exchange in town has already taken from $1,000 to $5,000 each of the E bonds, joining Waugh's own "Thousand Club" well in advance of the actual drive.

Jimmy Gillespie is handling publicity.

Indiana's Plans

Indianapolis, June 5.

A total of 335 Indiana film exhibitors are pledged to participate in free movie day for the "Mighty 7th" War Loan drive, Don Rossiter, state exhibitor chairman for WAC, has announced. The Indiana committee also has arranged 64 bond premieres and 47 children's bond shows for the drive to date.

Oriental, Chi

Chicago, June 1.

Johnny "Scat" Davis Orch (16) with Sunny Morgan, Louise Douglas, Christine Forsythe, The Albins (2), Harry Savoy; "It's in the Bag" (UA).

A band playing three numbers, between which are sandwiched three singers warbling seven songs; two dance acts and a comedian, adds up to a poorly balanced bill, but that's what's on tap here this week.

Johnny Davis' new band, just two weeks old and playing the first theatre date, is still a bit ragged but a few more performances ought to smooth things out. Composed of three rhythm, five saxes and seven brasses (four trumpets and three trombones), the outfit is on the loud side with a little too much volume, so much in fact that at times the singers cannot be heard above the brasses but its a fault that is easily remedied. Aggregation, as yet, hasn't developed any particular style, probably because of newness, but seems to have plenty of bounce and rhythm.

Show gets underway with band playing its theme song, "Hooray for Hollywood" and then swings into a torrid rendition of "I Got Rhythm" featuring drummer Tony Soave, whose nifty skin beating gathers healthy response from the pewholders. Sunny Morgan steps from behind his sax to baritone "Close As the Pages in a Book" and "Night and Day" for mild reception and Louise Douglas, Davis distaffer fares well with vocals of "St. Louis Blues" and "Sentimental Journey." Singing continues with Davis socking over "One Meat Ball" in his typical scat style, with a little trumpet tooting to boot and follows with a cycle of "love songs" comprising "Sheik of Araby," "If I Could Be With You," and "Can't Give You Anything But Love Baby" all Davis standbys, to almost stop the show. Band winds up its chares with "Deep River."

Harry Savoy is boffo with a smart line of comedy gab, delivered with a perfect sense of timing. Material brings loud guffaws from the pavees and although it veers to the blue occasionally the audience eat it up. Has to beg off.

Christine Forsythe, tall tapper, pleases with a variety of tap rhythms, with twirls, and the Albins garner some laughs with their burlesque ballroomantics, best of which is the ballroom dancers' nightmare, to click. *Morg.*

RKO, Boston

Boston, June 1.

Cootie Williams Orch (15), The Ink Spots, Ella Fitzgerald, Eddie Vinson, Coke & Poke; "Honeymoon Ahead" (U).

Cootie Williams and his dancing, playing, singing boys snagged a torrent of real cheers with their lusty frolic, which had a fully perceptible background of good, brassy jazz. This all-sepia show had a part-sepia audience that went wild, and Ella Fitzgerald and the Ink Spots added frenzy to pandemonium.

Opening number, "House of Joy," sets 'em pretty. Eddie Vinson, shaven-pated, dead-panned sax-vocalist, does some hot stuff on "Things Are Not What They Used to Be."

Ella Fitzgerald has plenty of weight with "Saturday Night" and brings down the house as usual with "A Tisket, a Tasket." Williams follows with a new torch song, "Mood for Coot," which registers for sock results.

Coke and Poke contrib usual slapstick stuff. Comedy is pretty transparent and some jokes unintelligible, but audience was in mood for anything. Their parody dance of ballroom jive killed the gallery.

With his dual voice and expressive hands, Bill Kenny leads the Ink Spots, two singers and two guitarists clicking right from start. "I Lose a Friend Tomorrow," new offering, has confused lyrics but seductive rhythm. Miss Fitzgerald teams with Kenny for "Into Each Life Some Rain Must Fall," for more applause dividends. Whole show is torrid entertainment. *Dame.*

Apollo, N. Y.

Teddy McRae Orch (17), Loumell Morgan Trio, Pops & Louie, Big Bill, Billy Mitchell, Line (12); "Rough, Tough and Ready" (Col).

Nothing distinctive about talent collection of this Harlem vauder, although better routining would improve the gait and saleability of the individual turns. Curiously enough, the standard acts, Loumell Morgan Trio and Pops and Louie, are the chief sufferers.

The Morgan outfit, with highly listenable material comes on top of a profusion of band numbers thus losing some of the drive it would have had ordinarily, while Pops and Louie lose a lot of their effect coming at the end of an overlong bill. It's still a swell act, however.

The orch numbers by Teddy McRae contain a lot of disonance not written into the music and are also guilty of overlong arrangements. However, they're okay in the show-backing department.

Balance of the bill has Big Bill and Billy Mitchell, both New Acts, and a line whose numbers are pretty slipshod.

Fair business when caught. *Jose.*

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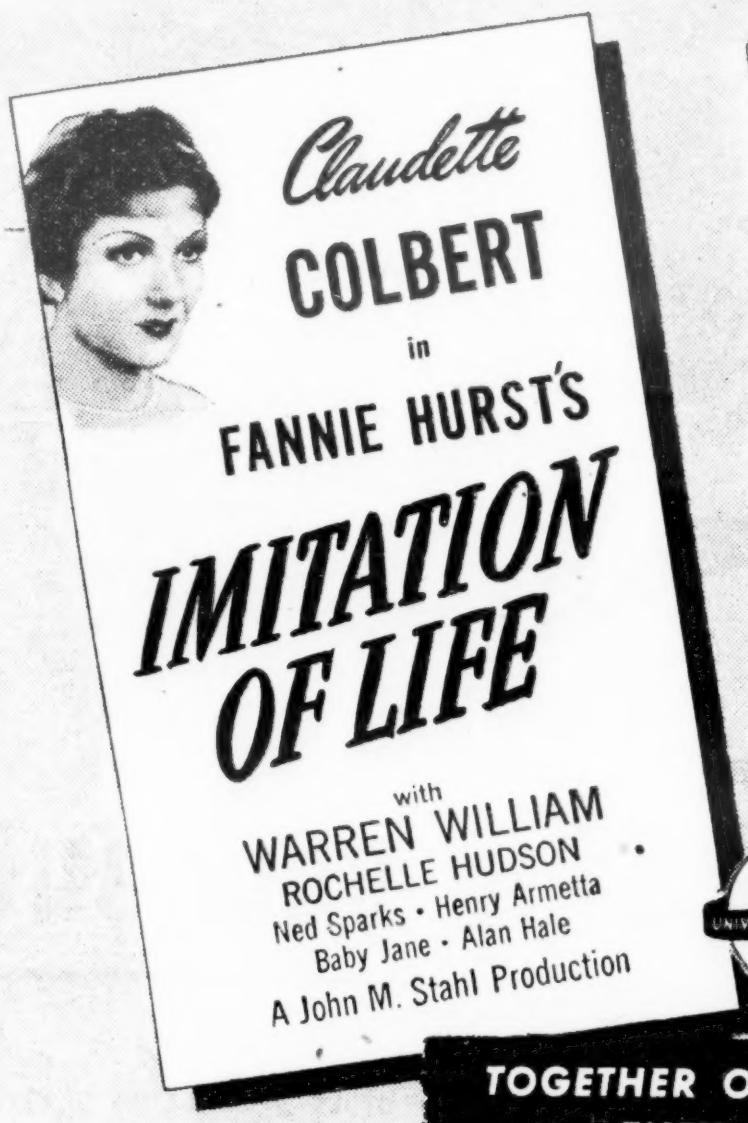

UNIVERSAL PICTURES

TOGETHER OR INDIVIDUALLY THEY ARE TOPS!

Watch these early engagements...Bijou Theatre, Springfield, Mass.; Century, Rochester; Paramount, Syracuse; Colonial, Dayton; Missouri, St. Louis; Grand, Columbus.

NEW PRINTS AND NEW ACCESSORIES NOW AT YOUR EXCHANGE

Charlie Reagan on His 25 Yrs. With Par Keynotes Co.'s 3d-of-a-Century Drive

Next month marks the 33d year of what started out as Famous Players and is now Paramount Pictures, Inc. In celebrating the occasion, Par will hold a third-of-a-century sales drive Aug. 26 to Sept. 29, it was announced Thursday (31) by Charles M. Reagan, v. p. in charge of distribution, at a luncheon tendered him on his 25th anniversary as a film salesman, all those years with Par.

He added that the third-of-a-century celebration would be without fanfare but, that advertising in connection with it would begin this month in tradepapers and magazines with the keynote to the public being 33 years of serving entertainment. The theme will stress what Par has contributed to the industry.

Two or three broadcasts are being arranged as a kickoff on the pictures that will be released between Aug. 26 and Sept. 29. They are "Incendiary Blonde," "You Came Along," "Out of This World," and two reissues, "Northwest Mounted Police" and "This Gun For Hire," Reagan announced. Also, a special trailer is being prepared built around various awards given Par last year such as the Oscars voted "Going My Way" and on pictures that will be sent on release for four or five months to come.

Allen Usher, Par's district sales manager at Chicago, and M. R. (Duke) Clark, who holds the district post at Dallas, have been chosen by Reagan to tour the country, starting this month, to lay plans for the forthcoming third-of-a-century celebration. Usher will handle the eastern part of the country, Clark the west.

It was in July, 1912 that Adolph Zukor brought to America from France a four-reel picture, "Queen Elizabeth," starring the late Sarah Bernhardt, and formed Famous Players to sell it. Four years later the Jesse L. Lasky Feature Play Co. was merged with Zukor's company, organization then becoming known as Famous Players-Lasky. In later years, when Par expanded by going into the exhibition field, Paramount-Publix was set up. Following bankruptcy in the early '30s the company reached its present title of Paramount Pictures, Inc.

More than $250,000 will be spent to advertise "Incendiary Blonde" alone. Since Par is making its third-of-a-century pitch mainly to the industry, the majority of the money to be spent in connection with the celebration will go to the tradepapers. National release dates have been set up on the pictures that will figure during the drive. They are "Out of This World," July 13; "One Exciting Night," July 27; "You Came Along," Sept. 14; "Incendiary Blonde," Aug. 21; and the two reissues, "Northwest Mounted Police" and "This Gun For Hire" both on Aug. 26.

5 Majors in Chi Up Backroomers 10%

Chicago, June 5.

Five exchanges—Metro, Universal, 20th-Fox, RKO and United Artists—have kicked in with 10% increase to service department employees (film inspectors, shipping clerks and postal clerks) so far in Chi, Minneapolis, Milwaukee and Indianapolis. War Labor Board-approved raises being retroactive to Dec. 1, 1942, leaving Paramount, Columbia and Republic yet to pay off.

Sam Lamasky, business rep of IATSE Local B-45, service dept. union, also advised WLB has just approved union's old contract, negotiated by IATSE headquarters, N. Y., and running from Dec. 1, 1942 to Nov. 30, 1944, and that he's now negotiating for a new one, running from Dec. 1 of last year to Nov. 30, 1946.

Volume of business and help shortage was responsible for almost all backroom help pitching in and working Decoration Day (30), scale for same being time-and-a-half.

P-T Slates 7 Pix for Par

Hollywood, June 5.

Bill Pine and Bill Thomas will turn out seven features as their 1945-46 program for Paramount release. First picture on the new schedule is expected to roll before the end of this month.

Double-Bill producing unit has two years to go on its releasing contract with Paramount.

Townley Gets New Ticket

Hollywood, June 5.

Jack Townley returned to RKO, after a long vacation, under a new contract calling for double services as producer and writer.

Pact contains a clause permitting Townley to step in as director if he feels that way.

Balaban Bros.-Perry Acquire Downtown, Det., From Howard Hughes

Detroit, June 5.

The Downtown theatre, which Howard Hughes leased in 1943, has been purchased by Harry and Elmer Balaban. It gives the Balaban circuit two houses in the loop and, under present plans, both the Downtown and the Adams will be jointly operated by Charles C. Perry, present manager of the latter.

Hughes purchased the lease on the Downtown, dormant since it was converted into an unsuccessful downtown nitery, early in 1943 for the purpose of finding a releasing outlet for his Hays-banned "The Outlaw." The film, however, never got beyond the oil man's West Coast theatre but the house was converted successfully into a policy of stage shows and pix from the lesser distributors.

While the loop houses dabbled only occasionally in vaudeville, the Downtown during the past two seasons built itself well into the black under the management of George McCall. Perry announced that the current policy of the house would continue for the present with the likelihood it would revert to a straight picture policy in the fall.

It puts the ownership of all loop houses here in three baskets. With the Balabans now taking over two, the Fox-Michigan operates the huge 5,000-seat Fox, and United Detroit Theatres enjoys a five-house advantage with the Michigan, UA, Palms-State, Broadway-Capitol and Madison.

The 2,900-seat Downtown was originally tagged the Oriental after it was built in 1927 by Miles Amus. Corp. It closed in May, 1930, and reopened in August of the same year as a key house in the local RKO chain. Still later it was turned into the Detroit Casino, the nitery attempt which washed out and left the theatre dark for three years until Hughes took over.

Ferry Joins Lesser As 'Canteen' Talent Aide

Hollywood, June 5.

Sol Lesser, before leaving for Europe, inked Felix (Fefe) Ferry, onetime producer of Parisian revues, as talent coordinator for the forthcoming picture, "Paris Canteen." While Lesser is in France, Ferry will remain in Hollywood to round up American talent, later going overseas to arrange for British and French stars to appear in "Canteen."

In recent years Ferry has been associated with the Hayward-Deverich agency.

Buffalo Drive-In Pards Feud, Ask Receivership

Buffalo, June 5.

Controversy between partners of the Niagara Drive-in has resulted in an order by Supreme Court Justice Hinkley here directing appointment of receiver. Mr. and Mrs. Louis Walters of Cleveland sought to compel co-partner James S. Driscoll of Erie, Pa., to dissolve the partnership and sell the assets. Driscoll contended such action would result in irreparable loss and asked that he be permitted to carry on the theatre for the summer season. He further denied an allegation that he had refused an accounting and stated that he was willing to pay $32,500 to his partners for their share in the enterprise.

Interest in alien property films has been expressed from time to time by Hollywood producers because of the value of the stories involved.

Judge Hinckley appointed Elmer C. Winegar, local manager of Telenews, as receiver under bond of $10,000 to manage the drive-in during pendency of action.

While Censorship Off OWI Can Still Hold Up U. S. Film Shipments

While the Office of Censorship has discontinued film censorship for import and export, effective June 9, the Office of War Information still controls shipping facilities to liberated and other areas abroad and may still control the export of U. S. films to some extent, according to all indications.

Lester Cowan stated recently that while the Office of Censorship had approved "Tomorrow the World" for showing in liberated areas, the OWI did not accept the film for shipment overseas to those territories. Despite Cowan's protest that Byron Price, censorship director, had okayed "Tomorrow," OWI officials refused to accept the film for shipment.

OWI, which has been operating under the Psychological Warfare Division of SHAEF, has been selecting for shipment those films considered most useful in furthering the Allied cause for showing in liberated countries. Thus, wherever OWI controls shipping, such films would be given priority and others would be held up regardless of the Office of Censorship.

Elimination of censorship on film exports, however, makes available for export a number of U. S. pictures which have been held up by the Boards of Reviews at Los Angeles and New York to many areas where transportation facilities are not dictated by the OWI.

Warning has been sounded by Government reps that voluntary censorship may be imperiled by careless selection of films for export, and the Office of Censorship may intervene in such instances. Meantime, all films for import or export will again clear through the U. S. Customs Department, with censorship applying chiefly whenever moral issues are concerned.

Film Boards of Review in Los Angeles and New York are being discontinued.

Gov't Sets Forth 15 Points on Which It Will Rely in Suit Against Majors

The Government answers to further interrogatories, propounded by the producers-distributors, pursuant to the court order dated May 11, 1945, were filed in N. Y. Federal Court last week. Government sets forth some 15 points on which it will rely in its suit against the major companies, answers and information going to all eight distributors.

Eight states and 183 towns are listed where the Government expects to prove a monopoly, in that defendant film distributors prevented unaffiliated theatres from competing.

The Government expects to show that in each instance where an unaffiliated theatre has been prevented from competing with a defendant circuit or theatre, this has resulted from the use of the defendant's circuit buying power. Details of the manner in which such unaffiliated theatre were discriminated against are set forth.

The Government expects to show that the defendants have acquired and are maintaining a monopoly in the exhibition of motion pictures as follows, according to state, number of towns and company:

State	Towns	Companies
Alabama	10	Paramount
Arizona	13	Par, 20th-Fox
Arkansas	17	Paramount
California	55	20th-Fox, Warner
Colorado	16	20th-Fox, Par
Connecticut	15	All 5 Companies
Florida	41	Paramount
Georgia	16	Paramount

Plaintiff would show that such monopolies have been acquired and maintained by use of all the illegal actions alleged in the complaints. Government also would show that all producer-exhibitor defendants have acted in concert with each other in acquiring and maintaining these monopolies.

The information obtained and relating to facts occurring since plaintiff filed its answers to interrogatories addressed to the original complaint include information disclosed at trials of Crescent, Schine and Griffith suits in 1941-1944 and 1945, respectively; information as to change in defendants' corporate structure and to theatre holdings since 1939, and film distribution data to be furnished by defendants pursuant to agreement with plaintiff; facts disclosed by files of film code authority of NRA; facts relating to individual theatre holdings as may be elicited by further pre-trial examinations or furnished by defendants; and motion picture industry statistics covering reports by defendants and subsidiaries to stockholders and to SEC, tax returns filed by defendants, reports of Department of Commerce.

The summaries are complete as to names of theatres, exhibitors, distributors and particular defendants involved, as is the data supplied to the Government by the complainant.

Borzage's Next at Rep

Hollywood, June 5.

Second production by Frank Borzage at Republic will be "That Man Malone," story by Borden Chase, recently purchased from RKO. John Wayne is slated to star.

Filming starts when Borzage completes his first Republic production, "Concerto," to be made in Technicolor, starting July 1.

Joe Blumenfeld Still Wants to Play Selznick Pix; After 'Spellbound'

San Francisco, June 5.

Joe Blumenfeld has made formal application to United Artists' local branch for the right to play the David O. Selznick film, "Spellbound," at his United Artists theatre here, in a move to prevent the pix being sold away to Fox-West Coast or any other circuit for a firstrun playdate.

He lost "I'll Be Seeing You" some months ago to F-WC when Selznick entered into a separate deal with the circuit for screening. He protested the sellaway because he has the right to UA first-runs locally.

Complaint never reached court, because Selznick claimed "You" was a Vanguard production by Dore Schary, and that his distribution deal with UA only called for personal productions.

De Toth Adieus Stromberg

Hollywood, June 5.

Andre De Toth and Hunt Stromberg Productions dissolved their contract by mutual agreement. Understood the director will freelance, with a one-picture chore for Hal Wallis in the offing.

Currently, De Toth is in Palm Springs, recuperating from a throat infection.

Sterling Adds Trio in Northwest; Other Briefs From Distrib Keys

Seattle, June 5.

John Danz, president of Sterling Theatres, announced acquisition of three new theatres in Kelso and Longview, formerly operated by Wm. G. Ripley. They are the Columbia and Longview, both in Longview, and the Kelso, in Kelso. W. T. Allen, Jr., former suburban theatre owner of Tacoma, will be manager. Extends the Sterling list to 22 theatres, two in Dallas, Ore., and the others in Seattle.

Dan Putman, Jr., named manager of the Bay, at Manette, operated by Evergreen Theatres.

Russell Brown, former manager of D. & R. theatre, Aberdeen, transferred to Portland, where he will be manager of Liberty (Evergreen).

D. C. Variety's $10,000 in 3 Mos.

Washington, June 5.

With the single item of more than $6,000 topping the list, the Tent No. 111 has donated close to $10,000 to charities in the first quarter of 1945, an all-time high for a three-month period.

Tent got $6,509.12 from matinee of the "Ice-Capades," coin going to Washington Boys Club Foundation.

Other disbursements included more than $1,200 for hospital and medical bills for seriously ill wife of a Fellow Barker; $275 for a 15-week course of canitorium treatment for an industry member; and $100 to the "Little Sisters of the Poor." Meanwhile Rudy Berger, chairman of the Welfare Fund, has disclosed individual gifts of $100 each from two associate barkers, and $500 from a third.

Col. Rudd's Citation

Col. A. G. Rudd, who recently retired from the Army, to resume his duties as Newsreel Theatres (Embassy group) v.p., received Legion of Merit last week for outstanding service in 1942-45 in organizing and directing the activities of the Army Emergency Relief and Personal Affairs Division of the Second Service Command.

Award was made by Major General T. A. Terry, commanding the Second Service Command, at Governors Island on Memorial Day (30).

Feldman Gets Strand, Newark

Strand, 600-seat Newark, N. J., theatre, goes to Lucian T. Feldman on a long-term lease. House has been operated for last 10 years by Arthur Shulman. Berk & Krumgold set deal.

Youngstown, O., $700,000 Project

Youngstown, O., June 5.

City Planning Commission approved $700,000 community shopping center here, to include two theatres. Peter M. Wellman, owner of several houses in Mahoning Valley, is applicant for new project.

Too Gruesome?

Providence, June 5.

RKO Albee management had to yank one of the most gruesome displays ever seen hereabouts on a coming pic, this week, when after two days in the lobby, fire inspectors spotted it and ordered it pulled out. Animated display was the brainchild of Hollywood to lend a little more horror to "Body Snatchers" which opens at Albee Wednesday (6). Life-size wooden figure of Karloff is shown waist-deep in a grave lifting body of woman out of it. Attracted considerable attention until inspectors made their weekly rounds and discovered it.

Ruling pointed out that it cut down the size of the exits and therefore was dangerous. Dave Levin, manager, tried to hire a store or window downtown, but all were filled up.

Jack Vivian Quits Malco

Jonesboro, Ark., June 5.

Jack Vivian resigned as manager of Malco Theatres, and will take his Allen Bros. Shows on road again this season.

Vivian disbanded his show at end of 1942 because of transportation troubles.

New House for Charleston, S. C.

D. Ireland Thomas, in association with Bijou Amusement Co., of Nashville, Tenn., given WPB okay for building new Negro theatre in Charleston, S. C. House, a modern 1,000-seater, will cost about $100,000.

Folks, N. Y., Changes Hands

Maxwell Wallach and David Frankel, who also operate two other theatres on Second Ave., have taken a long-term lease on the Folks, a house at 12th St. and Second Ave.

House seats 1,200, and will be converted into a film theatre, with modernization to be done as soon as conditions permit. Theatre will be renamed the Stuyvesant. Deal handled by Berk & Krumgold.

Gary Cooper Hits Road To Bally His Newest Pic

Gary Cooper is set for a series of personals, starting June 20, in connection with opening of "Along Came Jones," which he produced for International Pictures. He'll appear at the Maestic, Dallas, June 20; Metropolitan, Houston, 21; Majestic, San Antonio, 22; Majestic, Fort Worth, 23. He is also slated for an all-south radio broadcast emanating from Dallas, on June 24.

"Jones," has been booked into around 100 theatres in Texas week beginning June 20, and in 40 theatres in Oklahoma the following week. RKO has set general release for July 1.

Bob O'Donnell of Interstate handled the four-city tour arrangements for Cooper.

SPU Seeks Pay Hike

Hollywood, June 5.

Screen Players Union, through its business representative, Mike Jeffers, submitted demands to major studios for a daily rate of $16.50 for extras and substantial increases for special work.

Understood counter-proposals will be submitted by the producers to form a basis for negotiations.

Drive for a closed shop agreement with major film studios has been started by the SPU which has a similar contract with all the independent producers.

A $10,000,000,00
ALL AMERICA KNOWS the hard-hitting, har
• But nobody knows it as well as we who ur

00.00 Orchid from YOU

hard-selling job you exhibitors have done during the past six War Loans. o understand *fully* how much of your time and energy went into that vital work—and is now going into the Showmen's Seventh.

• As citizens, we thank you for the tanks and planes and guns whose purchase your tireless sales-work made possible.

• As motion picture producers and distributors, we thank you for the credit and honor your efforts have reflected on the industry we're all part of.

• Please let us know in what way we can help you. As in the past, our management men, our field men, our ad and publicity men are at your service. When you want 'em, say the word. Meanwhile, the word we say to you is: CONGRATULATIONS!

In appreciation for the Showmen's Seventh

COLUMBIA PICTURES CORP.
METRO-GOLDWYN-MAYER PICTURES
PARAMOUNT PICTURES INC.
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GI's Build Brit. Pix

Continued from page 1

don't want the business," he said. However, as president of the British Motion Pictures Producers Association, whose members are strongly pro quota, Rank was obliged to support quota restrictions.

Rank further stated that 1. If British pictures are not successful in the U. S. it is "our fault," not that of American audiences.

2. He has no complaints about his raw film allocations in the U. S. and that he understands the difficulties of supply here.

3. British producers are not planning to set up a Production Code Authority similar to that of the Hays organization.

4. Picture business in England is expected to decline from the current high levels but will remain much higher than pre-war.

5. There will be a substantial market for British and American films on the continent.

6. British production costs are too high and will have to come down.

Rank stated that he plans to produce from 20 to 30 pictures annually, costing from 150,000 to 450,000 pounds. He also said he hoped for an interchange of American and British stars, with possibility that American producers, directors and technicians would also be used for British production.

Rank denied that the British Board of Trade had set aside from 20,000,000 to 25,000,000 feet of raw film for his use to print up pictures for distribution in the U. S.

He noted that the Hays office production code is not much different from the general British production practice, although there is no such code in England and none is contemplated. There is a censor, however, and British producers are fully aware of the censorship barriers.

Questioned about recent reports that there was a move under way in England to force American interests out of British circuits, Rank stated that he knew of no such regulation being proposed. He said that there had been proposed a plan for creating a trusteeship so that control of British circuits would never go out of British hands. He considered it unlikely, however, that such a law would be adopted since no such regulation applied to other industry and he did not believe that special laws would be approved specifically for one industry.

Regarding a drop in b.o. receipts as an aftermath of the war, Rank said that picture business had no other amusement competition during the war; that racing, football and other amusement facilities, as well as other factors, would contribute to a decline in business.

More Educational

Outlining increased use of classroom films in British schools, Rank stated that such projectors would likely be subsidized by the British Government. He anticipates a greatly increased use of films in schools postwar.

Reconstruction of bombed theatres or building of new theatres is unlikely in the immediate future. Rank said it was likely that some of his blitzed flour mills would be rebuilt first.

Theatre construction in Canada, via Odeon Theatres of Canada, is being planned. Sites in Toronto and Montreal are being selected. Rank also plans a small studio in Toronto for the production of children's films and educational shorts.

Rank-MPPDA

Importance of the free flow of films into all countries of the postwar world because they are able to promote international understanding was stressed by leaders of the American and British film industries at the dinner given in honor of Rank, by Will H. Hays, head of the Motion Picture Producers & Distributors Assn., at the Waldorf-Astoria hotel Monday (4) night.

RANK'S SOCIAL WHIRL IN CANADA AND N.Y. CITY

Following the annual meeting of Odeon Theatres of Canada, Ltd., J. Arthur Rank and his party left Toronto last Thursday (31) for a weekend at the Seigneury Club, Montebello, Quebec, as guests of D. C. Coleman, president of the Canadian Pacific Railway, who is a director of Odeon.

Rank, accompanied by G. I. Woodham Smith, his legal adviser, John Davis, theatre operator, and Barrington Gain, left Montebello for N. Y. over the weekend. During his conferences with Paul N. Nathanson, his partner in Odeon of Canada, Rank confirmed plans for expansion of this Canadian circuit and also announced the formation of a new distribution company within Canada, in partnership with Nathanson, to be called Eagle-Lion of Canada.

Rank plans to stay in New York for about two weeks, then leaving for the Coast. He stops over in Chicago and Minneapolis en route.

He was guest of the Motion Picture Producers & Distributors of America at a dinner Monday (4) night, was hosted by United Artists at a private dinner last night (Tues), will be given a luncheon by the Independent Theatre Owners Association of N. Y. tomorrow (Thursday), and is slated to be the guest of the Universal directorate tomorrow night (Thurs.). Circuit heads have been invited to attend the ITOA luncheon meeting.

Rank met Nate Blumberg, President of Universal, in which Rank is the largest single stockholder, for the first time in N. Y. last Monday (4) morning, about two hours after Rank trained in from Canada. This is Rank's first visit to America.

Rank's Associates

Continued from page 3

his exploratory discussions in the U. S.

Selznick, Goldwyn?

While Rank denied negotiating a deal with either Selznick or Samuel Goldwyn, these producers and Rank have much in common in their future planning. Selznick, like Rank, is looking ahead for a distribution unit in the U. S. Rank, if deciding that American pictures are necessary to follow through on extensive plans to secure a substantial slice of the worldwide market (including U. S.), might need a top American production unit. Rank also is interested in securing a U. S. distribution unit of his own although, as Barrington Gain (Rank's financial counsel), explained on his last trip here, such a move is considered impractical because of shortage of manpower and other facilities at this time. (Eagle-Lion Films, Rank subsid in the U. S., headed by Arthur W. Kelly, has been serving mainly to set distribution through other companies here.)

Through Rank, producers such as Selznick and Goldwyn could secure financing for extensive production as well as distribution in Great Britain and elsewhere. A tieup with Rank might also serve as a hedge against restrictive quota legislation.

For the moment, Rank pointed out, the raw film shortage in the U. S. precludes any definite production-distribution expansion in the U. S. This also applies to acquisition of a showcase theatre in New York, which Rank said he had under consideration. He stated he had no plans for the acquisition or construction of theatres throughout the U. S. Rank said there would scarcely be any need for a showcase theatre if he had no pictures to show.

Rank set seven pictures for distribution through United Artists with three additional pictures to be selected by UA, as previously reported in "Variety." Of these, two have been released — "Col. Blimp" and "Mr. Emmanuel." Rank said that he has raw stock in England for printing up two black and white pictures to be distributed by UA in the U. S. For the rest, the British operator said he had no raw film available at this time, although he expects that supplies will be more plentiful before long.

"The Way Ahead," which Rank is releasing in the U. S. through 20th-Fox, was printed up in England and the prints shipped here.

U. S. Pix in 'New Deals'

Continued from page 3

work to stimulate native French production.

Tension Eases

Indications, according to latest reports, are that there is less tension in Franco-American film relations and that the U. S. foreign department heads in France are meeting with fewer obstructionist tactics in their efforts to set up a workable system for the film trade.

Jean Painleve, incidentally, has resigned his post as head of the film division of the French Ministry of Information, although whether this development has any direct relation to the more favorable atmosphere which currently reported is unknown. No one French government rep, it is believed, has been formulating film policy. Motion picture business appears, rather, to be almost everybody's business—everybody in the French government, that is. Thus the resignation of any one official would scarcely reflect any basic change in general policy. (The shakeup in the French cabinet included removal of Francois de Menthon, Minister of Justice; Pierre Henri Teitgen, Minister of Information, and Paul Ramadier, Minister of Supplies.)

Proposal to follow the British quota system may find acceptance in France, because of the impetus to French production and French film business in general which such a plan implies.

The British Idea

Under the British monetary quota, placed in effect by the British Board of Trade in 1940, one British feature of not less than 7,000 feet was to be produced or acquired for every 100,000 feet of American feature film imported and the labor cost of such films were to be not less than three pounds (approximately $12 U. S. funds) per foot or approximately 021,000 pounds per film. (Recently it had been propsed that the monetary labor quota be increased by 50%, so that such films are to cost not less than 4½ pounds per foot or around 30,000 pounds per picture).

However, since 1940, it became apparent that under wartime conditions Britain could provide neither the studio facilities nor the manpower nor the materials required by the American companies to meet their quota obligations. Therefore a new amendment of the quota law (November, 1942) provided that an American company may fulfill its obligation by producing one or more British pictures for which the sum of 75,000 pounds in labor cost would be spent.

This 75,000 pounds labor cost was to be spent during each quota year ending March. In the event that a company spent less than 75,000 pounds during a quota year it could make up the balance of the labor cost by spending the difference during the next year in addition to the following year's obligation.

Also, instead of making up the balance of the labor costs during the following year a company could purchase the distribution rights to a British picture for the U. S. or other foreign countries and if paying the producer of a British picture at least 20,000 pounds, 50% of the amount paid could be allocated to the company's share of labor costs. This procedure, however, has been available only to company's not operating in Great Britain under the monetary quota, such as United Artists, or if the rights are purchased through a British subsidiary and subsequently assigned to New York home office account.

Monetary terms for the French market are, of course, expected to be much lower than in Britain since cost of film production will be far less.

Quotas

Under the British quota system governing exhibition, 15% of all features and 20% or all shorts shown in England must be British-made.

Despite the complicated issues involved—film production and distribution, U. S. remittances, regulation of imports and exports, use of blocked balances for film production and distribution in France—latest reports are that U. S. reps in France now stand a better chance of setting up workable trading arrangements.

The RKO deal with Pathe, for distribution and production in France, and the J. Arthur Rank deal with French-Gaumont (not affiliated with Gaumont-British), indicates that the need for practical trade agreements in the revival of the French film industry will likely outweigh many other considerations.

National Screen's Two Sales Meets, East-West

National Screen Service this coming week will hold two sales conventions, one in the east, the other for the west, to be attended by h.o. execs headed by Herman Robbins, president, and George Dembow, v.p. over selling, in addition to district managers and others from the field.

Teeing off will be a three-day meeting at the Waldorf-Astoria hotel, N. Y., on Monday, Tuesday, Wednesday (11-12-13), to be followed by a meeting in Chicago on Friday, Saturday, Sunday (15-16-17). Robbins will preside at both sessions.

Last year NSS held three sales meetings, including one on the Pacific Coast.

Mrs. Koerner in Hosp, RKO Exec May Not Go

Hollywood, June 5.

Charles W. Koerner may call off the propsed European trip with the other film executives.

Mrs. Koerner was taken to the hospital yesterday (Mon.) with serious illness.

New York Theatres

BETTE DAVIS
In Warner Bros. Hit!
"THE CORN IS GREEN"
With
John DALL • Joan LORRING
Nigel BRUCE • Rhys WILLIAMS
B'way at 51st St. HOLLYWOOD

Ida Lupino • Sydney Greenstreet
William Prince
In Warner Bros. Hit!
"PILLOW TO POST"
IN PERSON
SHEP FIELDS
AND HIS ORCHESTRA
EXTRA
BORRAH MINEVITCH'S
HARMONICA RASCALS
B'way & 47th St. STRAND

"OUT OF THIS WORLD"
A Paramount Picture
In Person
ALLAN JONES - GIL LAMB
EILEEN BARTON
JERRY WALD and Band
BUY BONDS HERE
PARAMOUNT Times Square

RADIO CITY MUSIC HALL
"THE VALLEY OF DECISION"
Spectacular Stage Productions

LOEW'S STATE B'WAY & 45
ON SCREEN
Thurs., June 7
Spencer TRACY
Katharine HEPBURN
in M-G-M's "WITHOUT LOVE"
IN PERSON
HAPPY FELTON
ADRIAN ROLLINI TRIO

VAN JOHNSON
ESTHER WILLIAMS
M-G-M's "THRILL OF A ROMANCE"
IN PERSON!
GUY LOMBARDO & ROYAL CANADIANS
JOEY ADAMS
Extra! JUNE HAVOC
CAPITOL B'WAY at 51st

FRED MacMURRAY JOAN LESLIE JUNE HAVER
"WHERE DO WE GO FROM HERE?" in TECHNICOLOR
20th
On Stage!
TONY & SALLY DEMARCO
JOHN BOLES
JACKIE GLEASON
plus RODDY McDOWALL
ROXY

RKO PALACE B'WAY & 47th St.
PEARL BUCK'S
"CHINA SKY"
Randolph Scott, Ruth Warrick
An RKO Radio Picture

NOW AT ROXY
SPOTLIGHT ON CONGRESS
THE NEW MARCH of TIME

"A MEDAL FOR BENNY"
A Paramount Picture RIVOLI B'way & 49th St. Doors Open 9:30 a.m.

DAVID NIVEN in THE WAY AHEAD
A TWO CITIES FILM
A 20th Century-Fox Release
VICTORIA B'way & 46th St.

PAR BUYS WACKY TOME

Hollywood, June 5.

Paramount bought Janet Van Duyn's novel, "I Married Them," recently published by Howell Soskin, for fall production.

Story deals with a sane girl who marries into a family of eccentrics.

'HOT CARGO' COOLS HEELS

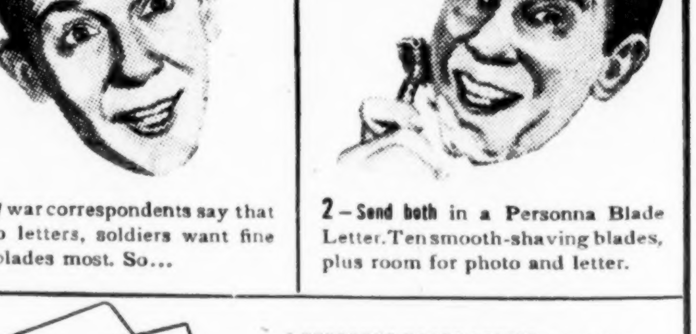
Hollywood, June 5.

Pine-Thomas set back production of "Hot Cargo" from June 14 to late September to avoid adverse weather in Northern California.

Substituted as the next starter is "They Made Me a Killer."

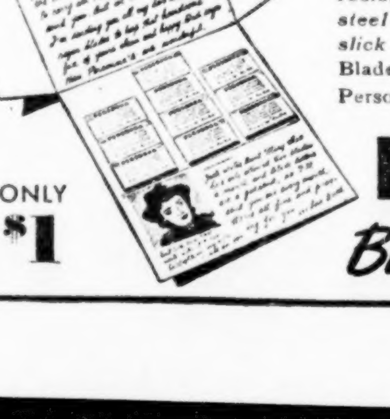
"PERSONNAlly Speaking" by BURGESS MEREDITH

Star of United Artists hit, "STORY OF G. I. JOE"



1—Many war correspondents say that next to letters, soldiers want fine razor blades most. So...

2—Send both in a Personna Blade Letter. Ten smooth-shaving blades, plus room for photo and letter.



ONLY $1

A PERSONNA BLADE LETTER goes first-class mail...anywhere, any time...only 6¢ postage...no request letter needed. Personna Blades are *rust-resistant*...made of finest *premium steel*... *hollow-ground* for *quick, slick* shaves. Send him a Personna Blade Letter today!

Personna, 599 Madison Ave., N.Y. 22

PERSONNA BLADE LETTER

Listen to the Profits Jingle...As
BELLS OF ROSARITA
Ring Out the Biggest Entertainment News of the Season!
WILD BILL ELLIOTT
...THE GREATEST NAMES in Western Screen History
7 Shooting Stars
in one SURE-FIRE HIT!
ALLAN LANE
DONALD BARRY
SUNSET CARSON
ROBERT LIVINGSTON
ROY ROGERS ★ TRIGGER
KING OF THE COWBOYS
THE SMARTEST HORSE IN THE MOVIES
featuring GEORGE "GABBY" HAYES and DALE EVANS
with ADELE MARA • GRANT WITHERS • JANET MARTIN • ROBERT MITCHELL BOYCHOIR
and BOB NOLAN and The Sons of the Pioneers
and Republic Guest Stars
WILD BILL ELLIOTT • ALLAN LANE • DONALD BARRY • ROBERT LIVINGSTON • SUNSET CARSON
Directed by FRANK McDONALD • Original Screen Play by Jack Townley
A REPUBLIC PICTURE

WOR Brusheroo Beefs on Arrivals Of War Heroes Cue N. Y. Confab

Network and indie station special events chiefs meet in New York today (Wed.) to thresh out an impasse with the War Dept. concerning "brusheroos" the broadcasters claim they've been getting anent air interviews with U. S. Army Generals returning to this country from overseas.

WOR, N. Y., news and special events head Dave Driscoll complained earlier this week to General Surles, director of the War Dept.'s public relations bureau, that the web had been stymied on two occasions from airing interviews: first, on May 23 with General Hodges; second, last Saturday (2) with General Bradley. Driscoll originally squawked to Col. Ed Kirby, chief of the radio branch of the Army's public relations unit, latter's office replying that the "protest had been noted."

Kirby's latest reply to Driscoll's cry of "flagrant discrimination against radio" was issued to the "Variety" correspondent in Washington yesterday (5). Former pointing out that protests were unfounded, said that reps of both radio and the press were present at General Bradley's interview, with complete authority to make public his remarks, and also that Driscoll failed to make a distinction between a press conference and a radio broadcast, failing to note the format of the latter which often includes off-the-record remarks and background material, not for public release. Kirby added that the newsreels were permitted to cover Bradley's airport arrival, and radio reps with their mikes were permitted to be there at the same time.

Kirby, in his reply, stated he feels that the points in question are: 1.—whether Gen. Bradley was prevented from broadcasting; 2—whether radio reps were barred from the press conference, and 3.—whether radio reps were barred from the airport. He added, too, that Gen. Bradley did broadcast over the entire Mutual network last Monday (4).

WOR, incidentally, is recommending a pool broadcast for the arrival of General Eisenhower on June 19.

LaG.'s WJZ Preem Gets Good Press

New York's Mayor Fiorello H. LaGuardia added to his weekly radio reports aired each Sunday noon over Gotham's own WNYC last week (31) when he presented first of a series of broadcasts over WJZ, Blue network flagship, which will be heard the last Thursday of each month.

Idea has great possibilities inasmuch as public response might result in LaGuardia becoming a regular network feature with commentary on politics, the national scene, etc., and, if Blue exees are on the ball, it might even be possible to persuade the Mayor to chip in a regularly spotted television commentary series. On him that would look good.

Half-hour program last week differed little from those aired by LaGuardia on WNYC, although it did seem that he acted a little more subdued than on his Sunday talks. His subject matter covered acres of ground, ranging from mob execution of Italy's fallen premier, Mussolini (Mayor's comment was, "I always knew that the yellow dog wasn't any good, that he would ruin Italy"); a denunciation of Democratic national chairman Bob Hannegan for admitting he was a "soofisman," into a tirade because N.Y. taxpayers were forced to pay for hall rentals so their children could graduate from public schools and on through an explanation of his scheme for fortifying the OPA and wiping out the black market in meat.

LaGuardia also told his listeners that all preparations had been made by the city for the reception to Gen. Dwight Eisenhower on June 19. All the foregoing was relayed in the Mayor's own inimitable style and WJZers reported themselves more than pleased with audience reaction.

Initial night-time broadcast on the Blue network outlet resulted in reams of publicity for the station, all the N.Y. dailies devoting important space to the special event next day, June 1, with proper credit to the station.

Andrews Sis Re-Signed By N-K; CBS Shift Sought

Andrews Sisters have been resigned for the fall by Nash-Kelvinator, but it's likely that the trio's 'Eight to the Bar Ranch' program will be shifted from its current Sunday afternoon (4:30) spot on the Blue network to CBS if time can be cleared. Meanwhile, the group goes off for the summer to Europe for the USO. They leave around July 5 for six weeks.

After returning from the continent, the trio goes into the N. Y. Paramount theatre with the "Ranch" program as a unit. They're getting $20,000 weekly for the package.

Early Bowouts Traced to War, 'Radio Fatigue'

Wholesale exodus of top network airers which got under way in full force last week is the earliest on record. Whereas in previous years shows stuck it out till late June or even into July, with an early October return generally prevailing, this year's decision to scram in late May and early June with a late August and early September comeback lined up stems from a variety of reasons.

Chief factor is believed to be a whole new trend in listening habits developed through the war years, conditioned by the tempo of the war which found the periods of crises occurring in the late summer-early fall period and interest sloughing off about this time of year. This has been reflected in the upsurge of sets-in-use in the early Sept. period and the diminished listening in late spring and early summer, with all facets of radio—entertainment as well as news programs—cueing their exits and entrances accordingly. With the recent wholesale dropping off of sets-in-use the boys and gals are only too happy for the excuse to bow out before the embarrassments grow too acute and figure that they'll cash in on the early return next season when they'll stand a better chance of garnering a respectable audience.

Factor, too, in the early scramming has been the "radio fatigue" that's been setting in, with more than one star and program guilty in recent weeks of embarrassing lapses that must have caused plenty of sponsor irritation.

GF, Kate Smith, CBS Huddling

The Ted Collins-General Foods situation over the Kate Smith 60-minute Sunday night CBS show (over which nobody appears very happy) was still in a complete state of flux as of yesterday (Tues.) with plenty of dissatisfaction on both sides, despite reports to the contrary. There's a strong possibility that by Friday of this week the full outlook for the show may shape itself, following skedded GF-Collins-Young & Rubican huddles.

Meanwhile, it appears likely that the show will cut down to a half-hour next season, moving into the 7:30-8 o'clock segment and eliminating the Jack Benny opposition. But it's generally agreed the two-way dissatisfaction has just about reached the boiling point where something definite is about to pop.

But whatever happens, that high rating roontime show and the nighttime program remains a one-package affair.

Stout, Watts for Brown

Dick Watts and Rex Stout, among others, are set to pinch-hit for CBS book critic John Mason Brown when latter goes on vacation for six weeks starting July 23.

Brown's program is heard from 2 to 2:15 p.m. on Saturdays.

Oh, Daddy!

WNEW, N. Y., is prepping a special Father's Day program for Sunday, June 17.

Program will emanate from Women's hospital, N. Y., built around description of scene in waiting room for expectant fathers.

NBC Picks Up 100G Tab For Waring Bally

NBC launched Fred Waring's daytime series this week (Mon.) after one of the most concentrated and intensive ballyhoo campaigns radio has seen in recent years. Figuring newspaper ad space, value of network and station time devoted to bally efforts, promotion kits distributed, mails, pictures, plattered announcements, taxi and trolley car cards, direct mail efforts and other gimmicks, it's estimated the tab for the Waring push reached the neighborhood of $100,000.

Network officials were reluctant to reveal the bill for newspaper space used, but it's figured the tab must have run close to $50,000. Airtime devoted to ballying the new daytimer, if sold, would have netted over $37,451. This phase of the campaign included 101 station breaks and announcements on WEAF, N. Y., three 15-minute shows, and as many five-minute programs on the same outlet; 284 station breaks and announcements on WMAQ, Chicago, plus 10 five-minute programs; 142 breaks and plugs on KOA, Denver, in addition to a trio each of five and 15-minute shows. Similar activities were aired by KPO, San Francisco; WTAM, Cleveland, and WRC, Washington. Stations listed, of course, are NBC M&O's. In all, Waring is being heard via 142 NBC outlets.

Tele, FM Used

Indicative of future procedure in promotions of this type is fact that the network also plugged the newcomer with ballyhoo aired on WEAF-FM and NBC's television outlet, WNBT. Latter approach was stymied somewhat inasmuch as the network was unable to latch onto any suitable film subjects featuring the Pennsylvanians. Tele drive, therefore, had to be limited to spoken plugs before the boxing broadcasts Friday nights on WNBT and records played during test pattern periods.

In addition to promotion campaign piloted by Charles Hammond and Jim Gaines, NBC's publicity staffers directed by Sid Eiges also pitched in during the past several weeks supplying dailies, mags and the trade press with mats, photos, biogs, etc., as well as preparing scripts for use on the network's "Radio Reporter" and other sustainers. Eiges likewise gifted the nation's radio editors and columnists with an album of Waring's recorded tunes. Routine press releases from Eiges' department have been carrying slugs at the bottom of each page heralding Waring's return to the web and special clip sheets and other materials also added to the drive.

In addition, many NBC affiliates throughout the nation pitched in on their own hook to rouse listener interest, but no estimate of expenditures thus accruing to the campaign could be obtained.

General Mills, Swift Co. Eyeing Open 'B'fast Club' Time; Would Fill Hour

Chicago, June 5.

With the purchase of the last 15-minutes of the "Breakfast Club" last week by the Philco Corp. and the interest being shown in the remaining unsold half-hour, there is a strong possibility that the entire hour will be sponsored by the time the show changes from six to five times a week in the fall.

Philco, through the Hutchins Adv. Co., has signed a 52-week contract for the 8:45-9 a. m. (CWT) quarter-hour starting Sept. 3, and the first quarter, 8-8:15 a.m. (CWT), is seriously being considered by General Mills. Swift & Co., which bankrolls the 8:15-8:45 a.m. spot, is thinking of taking over the other 15 minutes. Full hour of "Breakfast Club" is now being heard over approximately 90% of the Blue's stations.

April Time Sales Total Cues Query, 'Is Goldmine Running Out of Gold?'

Estimated gross time sales for the four major networks for the month of April reveal some significant figures. The $15,028,980 total for the month not only represents a sizable dip compared with the previous month's $16,663,831, but also adds up to a 4% drop in billings compared with the April, 1944, figures. Strangely enough, only the Blue shows an increase (2%) over the previous April (those wholesale cancellations in recent months won't make themselves apparent until later-in-the-year monthly breakdowns) while CBS, NBC and Mutual billings all showed decreases for the month compared with '44.

On the cumulative side, estimated gross time sales for the first four months add up to $63,696,415, representing a 3% boost over '44, with the Blue 19% ahead, CBS breaking even with a total of $22,477,634 compared with $22,473,093 for the previous first four months, NBC 3% ahead of last year and Mutual nosediving 14%.

Network Gross Time Sales

(Estimated)

FOR APRIL

	1945	1944	Pct.
Blue	$3,228,432	$3,162,437	+ 2
Columbia	5,278,327	5,654,439	— 7
Mutual	1,538,329	1,676,498	— 8
NBC	4,983,842	5,165,927	— 4
	$15,028,980	$15,659,211	— 4

FOR FIRST FOUR MONTHS

	1945	1944	Pct.
Blue	$14,197,039	$11,943,344	+19
Columbia	22,477,634	22,473,093	0
Mutual	5,864,274	6,849,792	—14
NBC	21,157,368	20,518,835	+ 3
	$63,696,415	$61,785,114	+ 3

U. S. Education Comm. Points Way To Expanding Use of Radio in Schools

Schenectady, June 5.

Radio's horizons are ever widening, because radio is "unsurpassed by few, if any, other media for stimulating self-examination and promoting the development of rationally based ideas," Dr. John W. Studebaker, U. S. Commissioner of Education, declared in the feature address at the Northeastern Radio Council conference held here. WGY, WSNY and WBCA broadcast a number of Conference programs, while WRGB televised much of the two-day meeting. Used in conjunction with orthodox instructional materials and methods, radio is capable of accelerating the learning process and frequently of increasing the retentive part, Dr. Studebaker said.

In schools where radio is used, there is a marked tendency for teachers to become more acutely aware of the psychological factors which condition the effectiveness of teaching, according to Dr. Studebaker. He advocated the establishment of school broadcasting stations. Dr. Studebaker cited Cleveland schools as an example of the benefits derived from FM stations, operated by the school system. The commissioner, known as one of the foremost supporters of radio for and in education, frankly discussed the limitations that have kept the medium from reaching its peak effectiveness.

He listed the following: Difficulties in selecting programs for classroom use in view of the limited information teachers possess as to educational broadcasts; trouble in arranging class schedules for student listening; limited radio facilities in schools; unsuitability of many education programs to specific needs of schools; the horn of the dilemma in which commercial operators find themselves, because of the necessity to design programs appealing to relatively large audiences.

Dr. Studebaker's suggestions for overcoming these handicaps included: Rebroadcasting of regular commercial and sustaining programs to schools through FM educational stations; expanded use of recordings of standard radio shows, and specific educational programs produced by FM school stations. Dr. Studebaker was televised with Dr. W. Howard Pillsbury, Schenectady superintendent of schools and a strong believer in radio as part of the curriculum, on WRGB the opening night of the Conference. They discussed the U. S. Office of Education, its history and policies.

Dr. I. Keith Tyler, director of Ohio State University Institute for Education by Radio, speaking on the same morning program with Dr. Studebaker, stated that "radio, not the schools, is our greatest educational agency today." He expressed the opinion that radio, as a means of teaching, is superior to reading, because it reaches a greater number of

(Continued on page 39)

Another Joan (Carroll) Teams Up With Haley

With the Joan Davis-Jack Haley combo splitting up after this season, Sealtest, occupying the Thursday night 9:30 spot on NBC, has found its new partner for Haley. She's Joan Carroll, touted in advance as a comedienne with potentialities as a femme Bob Hope.

Trade interest is keen in gal, who played two weeks at Loew's State, N. Y., recently and has a vaude background, though never in pix or radio. Herb Rosenthal, of MCA, spotted her while she was trouping with a USO-Camp Shows unit, with Sealtest going along on an okay.

Frank Stanton As CBS General Mgr.

CBS board of directors at its meeting in New York Monday (4) paved the way for the anticipated "inner sanctum" reshifting, as outlined in last week's "Variety," with veepee Frank Stanton being designated as general manager of the network. Thus Stanton moves up as No. 2 man in the CBS operational setup, with exec veepee Paul Kesten currently at the helm during the absence of prexy Col. William S. Paley. General manager post of network was formerly held by Kesten before latter stepped up as exec v.p. of the network.

Elevation of Stanton as v.p.-g.m. of CBS the was also elected to the board on Monday along with Joe Ream, veepee-secretary, and Frank K. White, veepee-treasurer) comes as no surprise to industry execs who have watched Stanton's rise in the past few years as a key industry figure. He has played a particularly dominant role in the field of research. At 37 he's the youngest major exec in radio.

Consensus appears to be that prexy Paley will ultimately step into the berth of chairman of the board of CBS with Kesten taking over as president.

Guy Kibbee's Replacer

"Alias the Deacon," dramatic-comedy stanza starring film actor Guy Kibbee, was auditioned last week by the Woodbury Co. as a possible replacement for its "Hollywood Mystery Time" Sunday night half-hour, following Walter Winchell on the Blue.

John Loveton, of Lennen & Mitchell, agency on the account, directed, with Herb Little, Jr. and Dave Victor scripting.

NBC'S 100G SUN. NITE 'FREE RIDE'

Unrestrained 'Freedom'

When one realizes the tremendous power that radio wields today, as witness those unprecedented audiences garnered by the succession of crises in the past few weeks, there's a frightening aspect in the potential dangers inherent in such a concentration of power.

Perhaps never before has there been such a need for radio to be on its guard to prevent the misuse of its far-reaching influence. For freedom of speech as conceived by our forefathers and practiced in the nation's cradle days can no longer fit into our more complex and greatly enlarged society. When air time is for sale, freedom of speech can become a Frankenstein. It can, given a sufficient head start, destroy the democracy that gave it birth. In the town meetings of yore, each man spoke his beliefs and each had a chance to champion his cause; in a nation of 130,000,000 the simplified espousal of one of our basic freedoms becomes well nigh impossible. To further complicate its practice, beyond the mere magnitude of numbers, there also enters the force within the hands of the bankrollers.

Almost overnight, following in the wake of V-E Day which, to some, was the signal to call off a united stand, the rabble rousers, the fanatics, the crackpots and the hate-mongers have started to creep out of the woodwork. Insidious but purposeful, with a long-range plan shrewdly devised and not immediately apparent, and working under the guise of assorted titles and cloaks, they may so entrench themselves in radio that radio may find itself enmeshed in a stranglehold. One only has to look back to the days of Father Coughlin. Radio, caught in a vise, was like a man on a runaway horse, who couldn't dismount and had to hold on. The only difference this time is that the boys will be using new shibboleths.

Many a commentator and self-styled analyst with an axe to grind and particular hatred or blind spot could readily, by the daily opportunity afforded him on his bought-and-paid-for air time, spread poison. And some of the boys are well on the way.

At a time when the code committee of the NAB is mulling the idea of opening up sale of time for controversial issues, the obvious dangers that could follow this apparently just procedure once more points up the need for stringent industry regulation as to "who" and "who for" shall go on the air. Maybe the answer would lie in the NAB setting up its own central organization to probe the sincerity, background and auspices of all who want access to the ears of the 130,000,000. But, in any event, it remains for radio to be alerted to an ominous threat to both its integrity and good intentions.

Blue Collarites Follow CBS Lead Down Union Trail; NBC, MBS Next

There's a salary adjustment stir among white collar people in the N. Y. offices of the four webs. Signs are clear that, before the whirl is over, a union will be formed in radio embracing, for the first time, flack shooters and page girls, stenos and secretaries, and all other bib-and-tucker personnel not already wrapped up with the union label.

First steps toward forming a salary adjustment committee were taken at the Blue this week. Doris Riker of the script department and Mike Colten of sales promotion circulated last Monday (4) an appeal to their "dear colleagues" asking latter to sign up for membership on a salary committee. If the Blue employees react the way those at CBS did, chances are the salary committee will have a sizable membership in no time at all.

The salary committee angle is a new one in labor relations. Under recent amendments to the labor act, and NLRB rulings, employees may form a "single purpose" committee, without necessarily joining any union or starting their own. The "single purpose" may be salary adjustment, or anything else. "Natch," said one CBS amanuensis to a high exec, "we're not going to all this trouble for the single purpose of getting Venetian blinds." The law prohibits dismissal for, or discrimination against employees forming the one-track committee.

But there's no doubt as to where that track leads, again as judged by developments at CBS. There, the salary committee has enlisted several hundred members in less than two months. Step number two was formation of a sub-committee to make a survey of the salaries received by the committee eligibles. Next question is: "Now that we know we're not getting enough dough, what do we do about it?" There's only one answer.

Frank White, veepee-treas. of CBS, pointed up the answer last week

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Coke Hits Spots

In connection with the Morton Downey musical cross-the-board campaign for Coca-Cola on Mutual the D'Arcy agency has plattered a series of 24 chain breaks, 20 seconds in length, with Downey and his regular cast, Leah Ray, David Ross and Jimmy Lytell's orch. Jerry Mara produced.

More than 335 Mutual outlets are lined up to use the spots for a total of more than 8,000 airings for the batch of e.t.'s just recorded.

Sugar Shortage Cues Coke Spec

With the impending sugar crisis (50% cut is due about July 1), there is considerable speculation within the trade as to how such accounts as Coca-Cola, with its basic reliance on the sugar ingredient, will be affected. It's considered likely that such commodities will be hit—but whether or not to the extent that it will make serious inroads on the advertising-promotion setup, in radio as well as in other media, appears speculative.

It's of particular interest to the trade at this time because of the switchover of the coke account from the Blue to Mutual, with the client's "Spotlight Bands" show teeing off on MBS on June 18. In recent years the coke account, with its approximate $4,000,000 in gross billings, has topped the Blue's books.

Meanwhile, pending straightening out of the "Double or Nothing" switchover situation from its current Friday spot, the coke outfit has agreed to air "Spotlight" on a Monday-Wednesday basis only until it can move into the Friday segment.

TWO-WEB RACE PROVES A POINT

Sunday night is the liveliest night in the week on NBC's programming sked as it shapes up for next fall, what with Jack Benny, Fred Allen, Charlie McCarthy, et al., but a glance at the talent-production cost charts show that it's costing the bankrollers plenty of coin to ride the gravy train and woo those audiences. That Sunday night program sequencing on NBC aimed at achieving a "stay tuned" technique adds up to a $98,000 talent-production nut for the 6 to 11 p.m. free entertainment ride, with Benny's $22,500, Allen's $20,000 and Edgar Bergen's $15,000 representing the night's top coin outlay. Compare that with the $69,000 for CBS Sabbath night shows (that's on the basis of Kate Smith's $13,500 60-minute package staying put as is, with some element of doubt existing at this early date) and it pretty well boils down to the fact that the audience pull is commensurate with the amount of coin expended.

For with but very few exceptions, snaring a Top 15 Hooper audience or any respectable rating means laying it on the line—and right down the line, Sundays through Saturday. CBS looks all set to repeat on copping audience honors for Monday night, with its Lux "Radio Theatre" ($17,500); Screen Guild Players ($8,500) and Joan Davis ($15,000), as the top coin shows, with the whole 6 to 11 p.m. talent-production investment adding up to $57,000, as compared with $40,000 expended via NBC on Monday night.

NBC's Tuesday night supremacy is backed by a $57,000 talent setup, including $19,000 for the Bob Hope stanza, $10,000 for Fibber McGee & Molly, and $8,500 for Hildegarde, while the CBS outlay is less than half—$27,000.

What Happens Wednesday?

Wednesday night offers a striking exception to the case, for while NBC is represented by three of the Top 15 shows—"Mr. District Attorney," Eddie Cantor and Kay Kyser—its talent nut of $42,800 is vastly exceeded by CBS, where the sponsors are laying it on the line to the extent of $63,000, including such high-budgeted shows (assuming they stay put next season) as Eversharp's "Let Yourself Go" ($11,000); Old Gold's "Which Is Which?" ($9,500); Frank Sinatra ($14,000) and Campbell Soup's Jack Carson show ($9,000).

But take Thursday night, with that Bing Crosby-Dinah Shore-Burns & Allen-Abbott & Costello-Bob Burns-Rudy Vallee combo, all expensive shows, and the 6 to 11 p.m. stretch looks headed for a $90,000 nut for NBC as compared with only a $27,000 talent outlay on CBS.

And with CBS back in the driver's seat Friday night, with Ginny Simms, Jimmy Durante-Garry Moore, Danny Kaye, it's a $62,000 entertainment setup as compared with NBC's $35,500 bill of fare. Saturday is pretty much of an even-steven affair, with CBS's "Hit Parade" the top-budgeted show ($11,500). Talent outlay for the night on NBC is $24,000 as compared with CBS' $28,000.

STU ERWIN AS HYPO BID BY BALLANTINE

Stuart Erwin has been pacted for the Ballantine Monday night show on CBS in an effort to hypo interest in the program. Film comedian has been set for a reported $1,000 a week. He bows in next Monday (11) at which time Cameron Andrews checks out. Jay Blackton orch stays put.

Show has been a problem to sponsor and agency, J. Walter Thompson, which put in an unsuccessful bid to snag Ginny Simms for the spot, latter signing up for Borden's. Whether Erwin stays put through the fall or client shops around for a new show will depend on how those Hoopers shape up.

San Antonio. — Norman Ramsey has been added to announcing staff at KABC.

Listener Survey Publicity Unfair To Talent Unless Inside Info Added

There's been no little squawking among those important personages in broadcasting—talent—as the present season comes to a close. And these beefs concern a practice that became popular not so long ago of giving widespread publicity to listener yardstick statistics that formerly were considered "inside stuff" for the industry to digest, mull over, discount at times and use for what was in them.

A few months ago, however, a large radio manufacturer started running results of the Hooper poll in a series of national newspaper ads. Entertainment columnists also have been publicizing both Hooper and Crossley ratings, so that the general public has been wised up to the fact that certain shows are in the "Top Ten." They also learn certain programs used to be in that select circle and are no longer, or, that some never made it before but recently entered that select circle.

Basis for the anvil chorus, of course, is that the average listener has no concept of various facets that add up to a good rating. Night of the week, what show you follow, what network you're on, how much of an audience you "inherit," who you've replaced, opposition on other webs, habit factor in dialing, etc.

It's no trade secret, for instance, that Jack Benny, switching sponsors from a breakfast food account to plug cigarets that are considerjed "instruments of Beelezub" in Kansas and other benighted sections of the land, also was called upon last fall to face the stiffest competish he's ever met since entering the network picture. That he stood up under such a threatening parlay and still racked up ratings comparable to those he gained for Jello and Grape Nuts—when he wasn't bucking Kate Smith and Drew Pearson—establishes Benny in the trade as an A-1 at-

But it's true that as the winter traction in any league.

waned and 7 p.m. Sunday started to become an afternoon segment in Dixie and other parts of the country, Benny's rating sagged—in fact he dropped out of the "big league," as far as Hooper's compilations were concerned.

Public Not Help

Reasons behind such a reaction are known in the industry but—and

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NBC Band Parade

By one of those unusual quirks in summertime programming, NBC has what amounts to 120 consecutive minutes of its own "Spotlight Bands" layout in the choice Sunday night 7 to 9 commercial time slots. The four-band sequencing was unwrapped as the summer replacement sked got under way Sunday (3).

The Wayne King orch occupies the 7 o'clock Jack Benny hiatus time for Lucky Strike; "Fitch Bandwagon" had Henry Russell in the 7:30 slot (summer replacement show due in June 24); the Spike Jones outfit is filling in, along with Frances Langford, for Bergen-McCarthy, with T. Dorsey in at 8:30 in the spot vacated by Eddie Bracken.

Bad News Today For All Gabbers, Hooper Reveals

Further evidence that, now the war in Europe has ended, a terrific reaction is inevitable so far as newscasts are concerned, is already reflected in the newest Hoopertings. True, the latest Hooper report reveals that the sets-in-use have reached a new low for the year, with all programming in general taking it on the chin, but the pastings inflicted on some of the top commentators and gabbers is generally regarded as the tipoff that the boys have already passed their peak.

A run-through of the new Hooper chart offers some striking telltale evidence as to what's happened to the boys since V-E, when listener interest was at its peak and when three commentators (Walter Winchell, H. V. Kaltenborn and Gabriel Heatter) hit the Top 15 in ratings. Winchell, of course, is still up there with the top-bracketed boys, having only dropped 0.6 in rating, but as an illustration of what's transpired, take a gander at the other ratings. Kaltenborn took a 4.8 nosedive to 14.2 (previous rating was 19); Heatter went off 6.3 to hit an 8.8 rating on his Thursday broadcast and down 2.9 for an 11.3 rating on his Tuesday show; Lowell Thomas dropped a full 5 points; Drew Pearson dropped 4.1; the Miles "News of the World" dropped from 4 to 5 plus right across the board; Quincy Howe dipped 2.8; Raymond Gram Swing, Fulton Lewis, General Electric's "World Today" were all caught in the slough-off in newscast interest.

NEW MARS CANDY SHOW HEADED FOR BLUE NET

Mars Candy has pacted a deal with the Blue network, client taking over the Wednesday night 9 o'clock segment currently occupied by "The Road Ahead." If latter show, a multiple-sponsored rehabilitation program, picks up some new sponsors (see separate story) it'll be shifted to a new time, otherwise it goes off, it being too costly a production operation as a sustainer.

Mars Candy bows in some time in July with a half-hour dramatic stanza currently being set. Grant Advertising is agency on the account.

Y&R PREPS FRESHER

Splurge into nightime network programming currently on tap for Pharmacraft on behalf of its deodorant, Fresh, with Young & Rubicam, agency on the account, approached to develop a half-hour show.

Client previously confined itself chiefly to spots.

P&G Shifts As 'Sheriff' Scrams

The scramming of the Pacific Borax "Death Valley Sheriff" show from CBS to the Blue, leaving the Thursday night 8:30-9 segment open, will relieve Procter & Gamble of that Saturday night "double feature" embarrassment which now finds one P&G show competing with another. The client's "FBI in Peace and War," currently head in the Sat. 8:30-9 niche (with P&G's "Truth or Consequences" on NBC as for the opposition), slated for shifting to the Thursday night spot.

P&G shift in turn is set to cue some other changes, with the Noxema's "Mayor of the Town" program slated to move up a half-hour from its present 8 o'clock slot into the 8:30 niche and Tums taking over the "Mayor" segment in the fall with its new "Beulah" show. Latter is currently occupying the first half of the Lux "Radio Theatre" Monday night hiatus time.

Niles, Prindle Switch To Sunday Evening

With the Philco Sunday night show on the Blue cut down to a half-hour, Hires is taking over the last half (6:30-7) segment, with an early switchover of its Prindle-Niles "Ice Box Follies" program planned.

Hires show is currently heard in the 10-10:30 Wednesday night slot. Nothing definite set for latter spot as yet.

N. Y. Indies Helping to Break Down 'Jim Crow' Stance By Webs, Sponsors

Negroes, long shut out in the majority of instances from making a go of it in radio, have found new "life" in the attitude of sponsors and program mahouts on independent stations. Radio has been, for years, the lone show business facet adverse to giving the colored performer a chance to make good, other than in a comedy or specialty spot and invariably in a stance that perpetuates racial stereotypes.

Fault has been with the national advertisers who bankroll network programs. They are up against the discriminatory factions in the South, in particular, who continually threaten to boycott their product should they sponsor Negro talent on the air. Advertiser, too, is interested in ratings for his show, and with "boll weevil" listeners turning the dial away from programs featuring Negroes, his ad message is not heard; hence, he cannot take the chance, it's argued.

But on independent stations, which normally are heard within limited areas, sponsors and indie outlet programmers are no longer adverse to giving democratic treatment to colored artists. Newest instance is the pact signed by the Wise Shoe chain, of N. Y., with WNEW calling for topflight colored talent on the advertiser's weekly Sunday half-hour over that station. Josh White, folk singer, starts off the parade, to be followed by Mary Lou Williams, composer and pianist, Pat Flowers and others.

Plan Legit Revivals

The same station's program director, Ted Cott, too, is negotiating with the American Negro Theatre, which has the hit "Anna Lucasta" currently on the Broadway boards, to broadcast a once-weekly dramatic program over his outlet starting in September. Plays to be aired will run the gamut from Shakespeare to past Broadway hits, the colored actors handling all parts.

Other N. Y. stations are giving the colored performers a big play, too. WHN has Bob Howard in a sponsored slot, and also is airing the pianist-vocalist over its midget network to WHDH, Boston. Others who are on sponsored shows on this outlet are: Day, Dawn and Dusk, trio, and various guesters on the morning "Gloom Dodgers" sessions. Roi Ottley's "New world-a-comin'" dramatic turn on WMCA has been nationally recognized for championing the Negro's cause (it won the Bernays award last week) and otherwise has given the race proper showcasing for its dramatic, as well as musical, talents.

In the cafes, the Negro performer no longer has only a "Harlem crowd appeal." They are drawing the social register clientele to the bistros now more than ever before, as witness the boff of Barney Josephson's two N. Y. establishments, Cafe Society Uptown and Downtown, which feature, in the main, colored artists. Kenneth Spencer, bass, long has had a wide serious-music concert audience. Dean Dixon, conductor, has batoned the N. Y. Philharmonic and the NBC Symphony, among other important symphonic aggregations.

Films and legit, too, are giving negro performers more important roles, getting away from stereotypes. However, the film media still has a long way to go to appease opponents of the attitude of screen chiefs toward the Negro performer.

Zero Mostel, Herbert CBS Airers Being Prepped As Year-Round Sponsor Bait

Though withheld from sale during their fill-in hiatus period, two of the CBS summer sustainers are being prepped by the network's programming department as year-round programs for sponsorship.

These are the Zero Mostel show, which moves in July 2 in the Monday slot, being vacated for the hot months by Swan Soap, and the other is the new Hugh Herbert package "That's My Pop" (an adaptation of the Milt Gross comic strip) which occupies the last half of the Kate Smith Sunday night segment starting June 17.

RCA's Regular Divvy

Radio Corp. of America directors voted the regular 87½c dividend on the cumulative preferred last week, thereby maintaining the annual divvy rate of $3.50.

AFRA Wins 16% Retro Pay Boost in Reversal Of WLB on 'Lone Ranger'

Detroit, June 5.

A 16% pay increase to all artists on the "Lone Ranger" program, retroactive to April 16, 1944, has just been granted in a decision of the Regional War Labor Board reversing a recent WLB panel decision. Increase, which represents a substantial sum of money, is one of several victories the American Federation of Radio Artists wins from WXYZ, Detroit, by the current decision. The other gains involve grants to staff announcers of all talent fees when they are specifically designated for programs by agencies or sponsors.

Decision represents a signal victory for AFRA, who through its national counsel, Jaffe & Jaffe, of NYC, won back 90% of their appeal in reversing the previous panel decision. Staff announcer gains were as important as the "Lone Ranger" decision, giving AFRA rates equivalent to other stations in other areas.

Need Sponsor, M.C. For 'Road Ahead'

"The Road Ahead," serviceman's rehabilitation show done on the Blue by the Army, Navy and Red Cross, needs only a sponsor and emcee, and it's all set.

The program (Wed., 9 p.m.) has earned plenty of kudos since it preemed on May 2, and has been acknowledged as tops in the field. It has had a different sponsor each week, primary aim being to carry out the idea that show is being done "in association with American industry." But getting a different bankroller is apparently becoming more difficult from week to week. The hand-to-mouth existence endangers show's continuance. This week (6), the sponsor will be Eversharp. Next week, it's Eastman Kodak. Beyond that, there are as yet no plans.

Blue would be willing to give time for the show, but the overall nut has been about $25,000 and, even with the time cost substracted, someone would still have to kick in heavily. Besides, show's originators (mainly, Jim Hart, former national radio chief for American Red Cross) are said to feel that prestige value of the stanza would be greater if some sponsor continued to pay the bills.

But as if sponsorship isn't enough trouble, the show has had a tough time fiding an emcee too. Clifton Fadiman did that job for first four weeks, then quit to prepare to go overseas with the "Information Please" unit. Last week (30), when the show aired out of St. Albans Naval Hospital, N. Y., Mayor Fiorello H. LaGuardia acted as guide. He was terrific, too. It was LaG's first time on a national net as emcee of a show which combines music, singing, discussion, and some comedy. And Little Flower proved he was good. He timed his cracks with the aptitude of an old hand at the game.

But LaGuardia is still Mayor of New York, and couldn't take that job for good. This week's emcee (6) will be Red Barber; next week's, Quentin Reynolds. After that if only a sponsor would come along, plus an emcee, the "road" would be somewhat clearer for the worriers behind the venture.

WHITE OWL DROPPING EARL WILSON SHOW

White Owl is calling it quits on the Sunday night Earl Wilson show on Mutual. Program, budgeted at $2,000 a week, scrams early in July.

Show has a current Hooperating of 1.8, down 2.8 over the previous rating, and for the most part has had an uphill struggle to hpyo its rating, although decish of client to drop the show stems from tobacco market conditions in general, with White Owl pulling out of radio, rather than audience pull of the N. Y. Post Broadway columnist's airer.

J. Walter Thompson is the agency on White Owl account.

'Loving Cup for Murderers'

Arnold Hartley's "Memorandum to America" presented two weeks ago on WOV, the N. Y. indie, has been chosen as the July "Script of the Month" by the Writers' War Board, but when it's sent out by the WWB to the 700-odd organizations, stations, etc., it'll bear the new title of "Loving Cup for Murderers."

Program in part was a blast at the International YMCA for its award of an engraved cup to a German prisoner soccer team in a POW camp but reference to the YMCA organization has been eliminated by the WWB, feeling being that the sensitivities created may force stations and societies to shy away from presentation.

Fitch Switch To 'Riley' Snafued

Chicago, June 5.

"The Life of Riley" has been definitely turned down by the L. W. Fitch Co., it has been revealed by E. G. Naeckel, who handles the account in the L. W. Ramsey office, Davenport, Ia., and the "Fitch Bandwagon" will be resumed over the NBC network next fall. In the meantime, the band series will be replaced June 24 by a weekly mystery show starring Dick Powell as previously announced.

Decision by Fitch to pass up the "Riley" opus lays to rest the many cockeyed stories, rumors and guesses that have been going about in the trade regarding the possible switch, and ends one of the most intensive pitches to swing a sale that has come to light this season. When it became known that the Bendix show was being dropped from the Blue network by the American Meat Institute and was available, Niles Trammell, NBC prexy, made a personal effort to interest Fitch in a deal that would have brought the show to NBC in place of the band series. Reed White, radio director of the William Morris agency, owners of the package, spent several weeks in Chicago to be in close proximity to Fitch and the Ramsey Co. headquarters should anything develop.

Asking price of "Riley" is $8,500 weekly with options calling for yearly increases. The American Meat Institute was paying $6,750 but new contract would have been set at $8,500 for the fall, had they continued its sponsorship.

NBC, CBS Say No Dice To Four-Web Stettinius Hookup; Want Exclusive

Webs have decided since V-E Day to air only "extraodinary news happenings or speeches by President Truman" over four network hookups. Fact came to light last week when the State Dept. approached all four major nets, asking for combined pickup of a speech from the United Nations Security Conference in San Francisco by Sec. of State Edward R. Stettinius, Jr. The State Dept. spokesman asked the webs for Monday night time, preferably for the half-hour from 10:30 to 11 p.m. (EWT).

Both NBC and CBS said they would clear their commerical commitments for that hour, if Stettinius would go on exclusively over either network. NBC's time slot is filled by "Dr. I Q." for Mars Candy, and Ballantine Ale airs a program over 43 CBS stations at that hour. But the cabinet member refused, pointing out that both the Blue and Mutual would carry the speech.

It's reported in N. Y. radio circles that the State Dept. officials who endeavored to clear the hookup for the Secretary of State have made known their feelings in the matter in no uncertain terms to the FCC. Whether latter will do anything about it remains to be seen. Network chieftains point out that they will stick to their guns, the policy formulated since V-E Day being "entirely within reason."

WILLIAMS' WFA POST

Boston, June 5.

Lloyd R. Williams has been appointed director of the New England Radio News Service for the War Food Administration and will direct the New England Farm Hour on WBZ-WBZA.

Williams has been marketing specialist with the Conn. State Department of Agriculture for the past seven years.

New Web Lineups

Here's how the picture of affiliation shifts will look, as far as the major nets are concerned, when this year's web transfers take effect on June 15:

City, State	Call Letters	Power In Watts	Former Affiliation
JOINING BLUE			
Lawrence, Mass.	WLAW	5,000	CBS
Pittsburgh, Pa.	WCAE	5,000	MBS
Baltimore, Md.	WFBR	5,000	MBS
Boston, Mass.	WCOP	50,000	Indie
Yankton, S. D.	WNAX	5,000	CBS
Des Moines, Ia.	KRNT	5,000	CBS
Miami, Fla.	WGBS (Formerly WFTL)	10,000	MBS
Jacksonville, Fla.	WPDQ	5,000	MBS
Reading, Pa.	WEEU	1,000 (D)	NBC
Racine, Wis.	WRJN	250	MBS
Bloomington, Ill.	WJBC	250	KBS
Harrisburg, Pa.	WHGB	250	None (New station)
Sheboygan, Wis.	WHBL	1,000	MBS
JOINING CBS			
Manchester, N. H.	WFEA	5,000	NBC (Retaining Yankee)
Ashland, Ky.	WCMI	250	MBS
Columbia, S. C.	WKIX	250	None (New station)
Des Moines, Ia.	KSO	5,000	Blue, MBS
Sioux City, Ia.	KSCJ	5,000	Blue
Cincinnati, O.	WKRC	5,000 (D) 1,000 (N)	MBS (Joined CBS June 1)
JOINING MBS			
Pittsburgh, Pa.	KQV	1,000	Blue
Baltimore, Md.	WCBM	250	Blue
Jacksonville, Fla.	WJHP	250	Blue
Miami Beach, Fla.	WKAT	1,000	Blue
Hannibal, Mo.	KHMO	250	Blue
JOINING NBC			
Erie, Pa.	WERC	250	CBS
Reading, Pa.	WRAW	250	Part-time NBC

Station Techs Wonder When They'll Get Shot At Govt. Surplus Stock

Radio station technicians and engineers are asking out loud these days what the Army plans to do with all its radio equipment that is being siphoned back to this country from the European theatre of operations, and also idle stuff that is piling up as bases in the U. S. are being vacated by shift of troops to active duty.

With the Surplus Commodities Corp. expected to step into this picture shortly, the boys whose job it is to keep their stations on the air despite equipment and manpower shortages are more than a little anxious to get their hands on some of the equipment which the armed forces have been using, and now are finding no need to keep.

Technicians, of course, are not talking about the stuff the services may need for the Pacific theatre of operations, pointing out that the Navy has had first call at all times since the war started on such things as transformers, transmitters, tubes, sets, recorders, etc. But there are plenty of articles in these categories which, according to those in the trade, are lying idle in warehouses in this country. Stations have been patient about their equipment shortage problem, waiting for something to happen to loosen up the equipment bottleneck. But it's taking too long, their technicians say, and they want action.

Along radio equipment row in lower Manhattan, it's said, transformers, and other portable articles, not weighty equipment, are being sold at terrific markdowns. Stores which are selling the equipment, technicians claim, should be keeping them in stock for radio outlets alone, and not for hams, etc. But it's not the fault of the storekeeper, they point out, since when they purchase equipment from the Govment they are permitted to sell on their own terms.

"How is it that stores are getting this stuff and not the radio stations which have been holding together under hardship with old, worn equipment in line with the shortage which apparently doesn't exist anymore?" the radio operators are asking.

Borden's 'County Fair' To Blue Vice Jerry Wayne

Borden's, through Kenyon & Eckhardt agency, has given the okay for its new Blue network show which replaces the Jerry Wayne program, latter moving over to CBS. However, new Borden show, "County Fair," originating from the Coast, will be spotted in the 7:30 Tuesday night slot being vacated by "One Man's Family," which moves back to NBC.

"County Fair" bows in July 10. It'll be an audience participation program headed up by Jack Bailey as emcee.

Trammell's Yen 'Family's' Cue

After a several months' excursion over to the Blue network, the Standard Brands "One Man's Family" show is skedded to move back to NBC, thus leaving open the Tuesday night 7:30-8 slot on the Blue. "Family" was formerly entrenched in the 8:30-9 (after Bergen) Sunday night slot on NBC, with the emergence of the Eddie Bracken show in the niche cueing the switchover of "Family" to the Blue."

However, the program has long been among NBC prexy Niles Trammell's favorites and the move to reentrench it back in the NBC fold was strictly a deal between Trammell and James Adams, pres. of Standard Brands, who was promised a half-hour on the Sunday afternoon "Army Hour" segment when it becomes available, with 3:30 slot opening up on July 8, when "Army Hour" goes to 30 minutes.

Teaches How to Swim Without Getting Wet

Philadelphia, June 5.

A program to teach listeners how to swim has been inaugurated by WIBG.

Running the show is Joseph H. (Chaps) Rafferty, swimming coach of the Broadwood A. C. Each Saturday night he will give instruction and have as guests leading swimming coaches from high schools and colleges in the city.

Memphis. — M. J. Vosse, promotions and publicity manager for WMPS, has been inducted into the Navy at Great Lakes.

CBS' 'Platform' 7th Anni From Kansas City, Mo.

CBS' "People's Platform" program celebrates its seventh anniversary on the network June 23, when the stanza will originate in Kansas City. Week before, on June 16, it will be heard from Portland, Ore.

In both cities, persons who reside in each particular area will be featured on the show, along with Dr. Lyman Bryson.

Morton Gould's Helping Hand

Pfc. George Mordaunt, N.Y. soldier-pianist, who lost his right hand in the war, is already on the comeback trail towards resuming his pre-war profesh.

Mordaunt, who played with various bands and trio combos around New York for several years before he went into the Army, was hit by a mortar shell in Sicily, where he served with the 92d (All-Negro) Division. Two weeks ago, "Variety" caught his act at Thomas M. England General Hospital, Atlantic City, where Mordaunt was one of the GIs on "The Road Ahead." Mordaunt played one piano number, backed by a trio and orch.

Upon discovering that Mordaunt was about to be discharged, with his right hand replaced by a hook (and an artificial hand for "dress" purposes), "Variety" contacted Morton Gould. As a result Gould said he would be delighted to compose especially for Mordaunt a "Boogie-Woogie for Left Hand Alone"—if he finds that Mordaunt shapes up pianistically as reports indicated, which seems fair enough.

Mordaunt's case is similar to that of Paul Wittgenstein, famous Austrian concert pianist, who lost his right hand in World War I. After that war, the famous French composer, Maurice Ravel, wrote a special "Concerto for Left Hand Alone," which gave Wittgenstein the opportunity of getting back to the concert stage.

Big Steel's Web Preem Adds Up to 15G Weekly Nut, $1,500,000 Annum

U. S. Steel's forthcoming Blue network Sunday night airer (occupying the 10 to 11 slot) reportedly represents a $15,000 weekly talent production nut, program comprising a reprise of the Theatre Guild's legit hits spanning the past quarter century, as well as other top legiters. Plan is to line up wherever possible stars of original Broadway productions.

Deal between Big Steel and Theatre Guild represents a 39-week firm deal. However, the bankroller has negotiated a five-year contract with the Blue, representing gross billings of $1,500,000 a year.

Series debuts on Sept. 9.

FIVE BLUE NET SHOWS OUT OF DES MOINES

Des Moines, June 5.

KRNT will become a Blue network affiliate June 15 and, in celebration, the station will originate five coast-to-coast programs during that week.

The "Breakfast Club" with Don McNeill, will come to Des Moines with its entire cast to launch the series, with the broadcast scheduled for the 4,500-seat Shrine auditorium the night of June 15.

"America's Town Meeting of the Air" will also come here to broadcast from the Shrine auditorium on June 21.

A KRNT program produced by Charles Miller, program director, will be used on the network June 16. Show will be woven around the dramatic story of corn and the many uses to which Iowa's corn is now being put in feeding, healing and in powering the United Nations. Music will be by the WAC band and the Shrine Chanters.

Names and dates for the two other coast-tocoast programs are not yet available. KRNT has the distinction of being the first radio station outside a key radio center to originate five networks programs in a single week.

WCOP-Blue Promosh

Boston, June 5.

WCOP's affiliation with the Blue network June 15 is the subject of a huge promotion campaign planned by Harry D. Goodwin, promotion manager.

All trade papers, 75 newspapers, mailing pieces, window displays, contests, GI Servicemen's Handbooks, street car cards, etc., are being utilized.

Philco program will originate from Symphony Hall here June 17 to salute the station.

BBC's Thornton to B.A.

Basil Thornton, former manager of BBC's German division in the London overseas division, passed through New York last week on the way to Buenos Aires.

Despite the uncertain political relationship between Argentina and the United Nations, BBC is reported ready to hypo its DX service to Latin America. The British service now broadcasts five hours a day in Spanish and the same amount of time in Portuguese to Latin America.

Thornton will have his headquarters at B.A., but will be in charge of BBC services to Uruguay and Paraguay as well as those to Argentina.

Cleve. Midnight Chiller

Cleveland, June 5.

For the first time in many years Cleveland will have a murder mystery over the air.

WTAM will present a half-hour midnight mystery drama, Saturdays, under direction of Bob Spencer. Cast of 30 permanent players, selected by auditions from Western Reserve U.'s radio school, will alternate in series of plays written by David Lewis, now promotion man of KDKA.

KMOX Grabs $80,000 Of Standard Oil's Bankroll

St. Louis, June 5.

A two-package show of a.m. and p.m. newscasts, for 52 weeks over KMOX, local CBS outlet, has been purchased by the Standard Oil Co. for an estimated $80,000 and is one of the most important radio deals made in this burg for many a day.

The a.m. show, six times weekly is the CBS-KMOX "Morning News Roundup," an on-the-spot newscast from all over the world by CBS corresopendents. The p.m. program features John Randall, KMOX news writer and gabber. Each program runs 15 mins.

RADIO DIRECTORS ELECT BILL ROBSON

William Robson, of CBS, former v.p. of the Radio Directors Guild, was moved up to the presidency of the organization at an election held on Monday night (4) at the Gladstone hotel, N. Y.

Jerry Devine stepped down from the office, endorsing Robson's elevation. Tony Leader was chosen vice-pres. to succeed Robson. George Maynard was elected secretary; and Bon Shayon, treasurer.

Both Robson and Shayon are still overseas on the radiomen's offshore junket sponsored by the War Dept., but will assume their offices when they return.

Detroit Symph Angel Buys Theatre To Found Motor City 'Radio City'

A chemical industrialist who's taken the Detroit Symphony out of the red and has built a back-to-back network radio show which splits an hour between symphonic and pop music, has set out to develop Detroit into a new big-time radio production center.

Announcement was made in Detroit this week that Henry H. Reichhold, chairman of the board of Reichhold Chemical Co. and prez of the Detroit Symphony Society, has bought the Wilson theatre, a 2,000-seat house opposite the Detroit Athletic Club.

Reichhold's plans, it was revealed, are to remodel the house, bring it up to latest scientific snuff acoustically, and make of it a centre for television, radio and recording broadcasting and experimentation.

The industrialist's plans, according to those in the know, are to try to get Ford, Chrysler and other big Detroit radio advertisers to use his theatre as the studio for origination of their air shows next year.

Reichhold is responsible, through his hypo of the Detroit Symphony promotion, for reviving that organization and making long-hair boff enough to fill Masonic Temple in Detroit, with its 5,000-seat capacity, at least twice a week. He is also the mainspring behind the Saturday night (8:30-9:30) Mutual show which, since April 14, has been airing the Detroit Symphony for the first half hour, and a 55-piece pop band under Jean Goldkette for the second half hour.

Reichhold has been backing Goldkette for a revival of this old fave's popularity. The preem show at the newly remodeled Wilson theatre, skedded for about Aug. 1, will probably be given to Goldkette's aggregation.

Beckon Frank Morgan To Join Dick Haymes

Frank Morgan, who finished up last week for General Foods-Maxwell House on NBC (client takes over the Burns & Allen show in the fall), is being sought to team next season with Dick Haymes on the "Everything for the Boys" Tuesday night NBC show for Auto-Lite.

Morgan has thus far nixed the proposal, preferring his own show, but likelihood is seen in trade circles of the comedian winding up in the spot.

this one was in on the ground floor

Literally and figuratively this favorite Baltimore product *was* in on the ground floor. For Cellowax* was a pioneer in the liquid floor wax field between 12 and 13 years ago. Later Cellowax Furniture Polish and Bluko All-Purpose Cleaner were added to the line.

A radio user for 12 years—Cellowax settled on WFBR, Baltimore's big home town station, three years ago. They started with a five minute program on Martha Ross Temple's studio party. Then they began 5 minutes 5 times a week with Ralph Powers at 8:45 A. M. Although the big sale of these Cellowax home helps was Spring and Fall—the Powers program stays on 52 weeks a year, and it *sells all year.*

Remember the above *facts* when people start *talking* about RESULTS in Baltimore! Yes, if *you* want to know what to buy in Baltimore . . . buy what the *successful* home town boys have *always* bought and are buying *today* . . . W . . . F . . . B . . . R . . .

*Agency—The Azrael Advertising Agency

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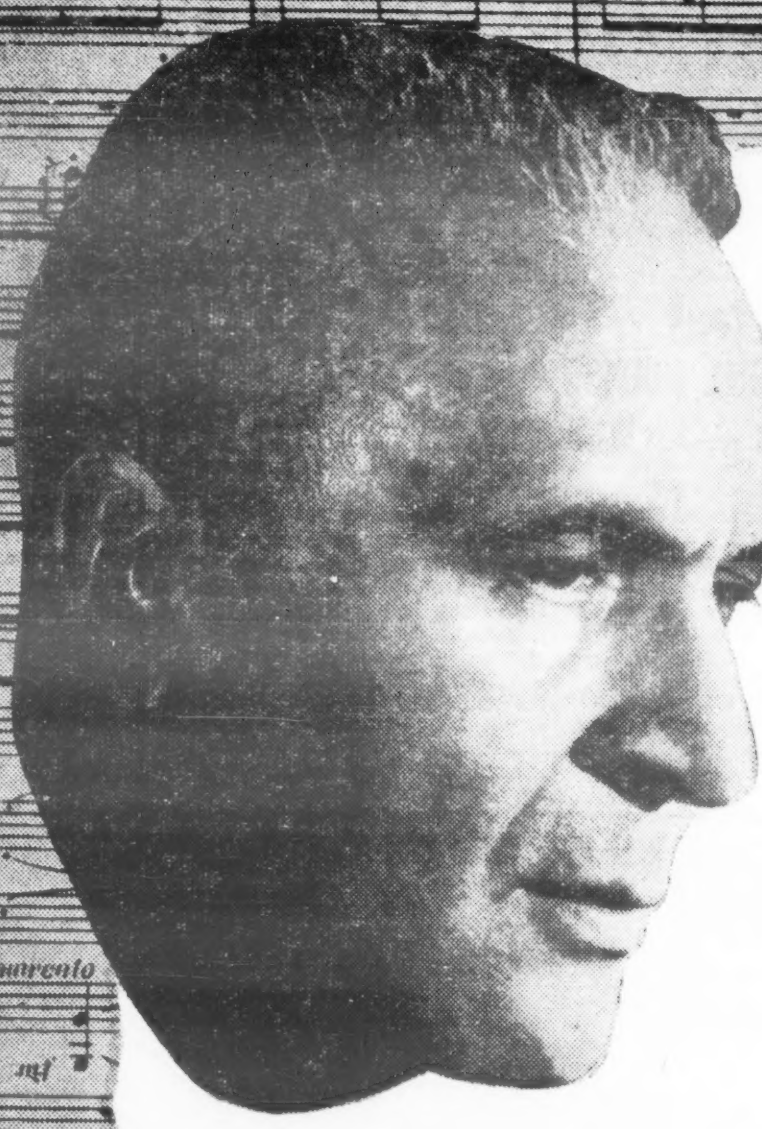
WFBR



Bruno Walter, voted the outstanding opera conductor in Musical America's recent radio poll.

500 experts s

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ONE OF THE things we'd like to do at the Blue is give our listening audience *the best that there is* in *every* field of radio entertainment. This is a great policy if—and only if—we successfully put it into practice.

That's why the result of Musical America's recent radio poll was music to our ears. Over 500 of the leading music editors and critics from coast to coast and Canada picked five of our musical programs and people as outstanding in their fields. They said:

BRUNO WALTER, *conductor of the Metropolitan Opera Association, was the best of all opera conductors.*

THE BOSTON SYMPHONY, *under the direction of Dr. Serge Koussevitsky, was tied for first place as the finest symphony orchestra.*

"DIE MEISTERSINGER," *presented by the Metropolitan Opera, was the best performance of opera.*

MILTON CROSS *was the outstanding announcer-commentator.*

METROPOLITAN OPERA, U.S.A., *presented by the Metropolitan Opera Guild, was the best program of operatic character.*

We have always been deeply conscious of the importance of music in the lives of all people as a means of entertainment and relaxation. That is why we have been trying to do a *complete* job in bringing our listeners the best in music: everything from the rich classical to jive—everything from "Die Meistersinger" to our *Saturday Senior Swing.*

We are proud that it was a Blue Network program that gave a host of talented singers the opportunity to compete for the highest goal in grand opera: the Metropolitan. A large number of the most brilliant stars in the "Met" today were "discovered" on *Metropolitan Opera Presents* (formerly *Metropolitan Auditions of the Air*).

We also know that there are radio listeners who, while not regular opera followers, do enjoy many of the beautiful arias as sung by opera stars. So in addition to the broadcasts direct from the Metropolitan stage on Saturday afternoons, we have been giving our listeners the chance to hear their favorite singers on a special weekly evening program —*Metropolitan Opera, U. S. A.*

***Saludos Amigos* is a program presented in cooperation with the Coordinator of Inter-American Affairs and features outstanding guest conductors of both continents. It regularly gives Blue listeners a better appreciation of Latin-American music and a better understanding of the Latin-American way of life.**

One of the four greatest conductors—Sir Thomas Beecham—was presented to Blue listeners throug' our new *Saturday Symphony*, a series that make it possible for many to enjoy the outstanding—but lesser known—works in the field of

Finale of "Die Meistersinger," chosen by music critics as the finest Metropolitan Opera broadcast this season.

ts spoke

was music to our ears

symphonic literature. In this series we are also presenting such prominent guest conductors as Nicolai Berezowsky, Max Gobberman and Anatol Dorati. This summer we are taking our listeners to Tanglewood, in the Berkshires, for one of the top events of the musical season: *The Bach-Mozart Festival* under the direction of the noted conductor, Dr. Serge Koussevitsky. And to round out the classical musical fare that we give our listeners, we bring them still another type of musical ente tainment: *The Coffee Concert*, featuring Sylvia Marlowe, one of America's finest harpsichordists, in a program of 17th and 18th Century music.

Our obligation to give the public the best in music is not limited to the classics. In the semi-classical field, we are currently broadcasting the famed *Boston "Pops"* every Saturday night. We've also given our listeners Gilbert & Sullivan operettas. And when it comes to popular music, we have on our staff the man who has done more for this type of music than anyone else—Paul Whiteman. Also Nathan Van Cleave, nationally famous for his distinctive arrangements of popular music.

Here again—in popular music—we have brought our listeners a variety of top personalities and programs. *Guy Lombardo, Duke Ellington, Sammy Kaye, Kay Armen, The Andrews Sisters, Saturday Senior Swing, Philco Summer Series, Andy Russell and The Ford Early American Music*—these are only some of the popular music programs on the Blue.

* * *

Yes, we do think that we are doing a pretty good job in the field of music. And we were extremely pleased to have Musical America, in telling us about the awards, say: "The Blue has won five first places in the various groups of our second annual radio poll from over 500 radio and music editors from coast to coast and Canada. Incidentally, the Blue tops all other networks in the number of first places won."

American Broadcasting Company

The Blue Network

From the Production Centres

IN NEW YORK CITY . . .

John Karol, of CBS sales, addressed Advertising Club of Toronto yesterday (Tues.). It was a "raincheck" invite, with Karol on his previous visit being snowbound enroute to club....Virtually entire Y&R Coast production outfit headed up by Glenhall Taylor currently east for confabs ....Wynn Wright, NBC production director, to deliver commencement address at Leland Powers School, Boston, June 9....John McCaffrey, emcee of WNEW's "Author Meets Critic" and associate ed of American mag, is the father of a new baby....Martha Curry, of NBC's Coast press office, is east until August 1, spending a busman's holiday around the net's publicity offices in N. Y. and Washington....Marion Chapman, WEAF flack, mourning the death of her mother....Milton Herman, Susan Jackson and Neil Fitzgerald, new trio on "Amanda," while Peggy Stanley and Reynolds Evans join "The Soldier Who Came Home"....Paul Nugent, Lanni Carvel, Dan Ocko and Rod Hendrickson added to respective casts of "Evelyn Winters," "David Harum," "Young Widder Brown" and "Just Plain Bill"....New quizzer package, "Teacher, Please," wrapped together by Joe Laurie, Jr., and Jerry Dietz.

Bendix Aviation last week auditioned "Wings Over the World," half-hour dramatic stanza depicting the history of aviation in a once-weekly format, for possible network sponsorship. Trans-American put package together....Dorothy Kirsten pacted through Oct. for Cities Service "Highways of Melody"....Ray Linton has joined Keystone Broadcasting as account exec....Proposed switchover of "Casey, Press Photographer" to summertime Monday night 9:30 slot on CBS creates casting conflict for Staats Cotsworth, cueing latter's bowout because of his 9-9:30 "Man From G-2" show same night on Blue....Staffer Paul Martin at NBC takes over direction of Compton's five-a-weeker, "Right to Happiness"...."Backstage Wife," soap strip, moving from Chicago to N. Y.

"Violation of contract" charge involving Ed East and Polly and the Blue network over "Ladies Be Seated" is nearing settlement stage....Tyler Davis, who's stepping out as head of Chi radio for J. Walter Thompson (Hal Rorke going in) in town....Mark Goodson, director of "U. S. Treasury Salute," planes to Coast Sat. (9) to produce and direct the special Ernie Pyle show for the 7th War Loan drive. Burgess Meredith will play the famed correspondent....Max Burton new WNEW scripter....Maurice Hart back disc-jockeying at same outlet following an operation....Dave Victor and Herb Little, Jr., writers of the Mary Small show on the Blue, leave for the Coast Friday (8) for couple of months.

Gordon Fraser and George Hicks, Blue network war correspondents, arrived from Europe Sunday (3) aboard the troop transports docking at Staten Island....Bud Watson, sports editor for UP's radio service, switching to Maxon agency as commercial writer....Art Donegan, Blue publicity aide to Earl Mullin, back from Boston Monday (4) after going over affiliation details with WCOP execs....Gilbert Seldes, Pete Lyon and Norman Corwin heading up speakers' roster on FM-television panel set by Conference of the Arts Sciences and Professions in the Post-War World at the Waldorf, June 23....Radie Harris' early afternoon (12:15 p.m.) Broadway chatter stanza over the Blue will be aired from Hollywood on Wednesday nights at 10:30, beginning June 27....That new 20th floor office layout for Frank Stanton befits his new title as CBS veepee-g.m.

IN CHICAGO . . .

Hilly Saunders, v.p. in charge of radio at Mitchell Faust, took a troupe of 23 radio entertainers to Wright Field, Dayton, for series of shows last week....Actors Club of Chicago staged formal opening last week with everyone in town present....NBC's bond booth in the lobby of the Merchandise Mart passed the million-dollar mark in sales last week. Mrs. Norman Barry, wife of Lt. Barry, NBC announcer on military leave, heads up the booth...."Hymns of All Churches" will be aired five times a week during June while Betty Crocker takes a vacation from her Friday spot ....Ruth Walliser, radio writer, will marry Richard Leban of the Chinese News Service July 7....Bill Murdock, of WTOP, Washington, in town on biz....Vagabonds, quartet on the Blue "Breakfast Club," plane to New York June 26 to appear on Chesterfield show....Marshall Field, publisher of Chi Sun, was guest on "Information Please" last Monday (4).

Don Roberts, CBS midwest sales chief, threw a cocktail party at the Ambassador for Bill Gittinger, v.p. in charge of sales for the net ....Leslie Smith, freelance writer, takes over the writing chore on Ida Bailey Allen's World Homemaker show aired over WGN this week. Mary Afflick will produce....Maurie Murrey has been added to the WBBM-CBS staff as a producer.

Tom Mix show threw a party at the Continental hotel Monday (4) celebrating first year on the air....Eileen Oberling, formerly with WTAD, Quincy, Ill., has joined the WIND production staff....Rus Patch has joined the WIND announcing staff. Patch had been an announcer at WKBB, Dubuque....Allen Earle of WBRE, Hazelton, Pa., has been added to the WJJD announcing staff....Forrest Lewis, recently returned from Hollywood, took over the lead in WGN's "Mystery House" last Friday (27)....Harry Burke, manager of KFAB, Lincoln, Neb., in town for a few days....Capt. Bill Eddy, commanding officer of the U. S. Navy pre-radio school here, will address the Chi Radio Management club tomorrow (6). Subject will be "My Ideas of Post-War Radio Developments."

IN HOLLYWOOD . . .

Blue net's G. W. "Johnny" Johnstone kept on the hop between Hollywood and Frisco, what with Walter Winchell anchored down south and the United Nations delegates working out a new charter in the Bay City, home of the cracked crab. Trouble with Johnstone is that we don't get enough of him....Joe Bigelow and Lester O'Keefe in from N.Y. to "orient" the RCA show for its four-month Coast stand....Carlton Alsop around to try to talk Joe Rines into a five-year producing contract on the Judy Canova opus....Three newscasters taken on by the Blue are William Hall, late of KMPC, Hollywood; Roy Drushall, moved up from the announcing staff, and Hugo Carlson, late of KGO, Frisco....Dick Haymes and Helen Forrest trek east for three weeks after June 26 broadcast....Frances Scully, Blue net fashion reporter, lost her father last week....Bud Rutherford quit after nine years preparing Alka Seltzer newscasts for Glen Hardy at Don Lee....Alexander Singer and Robert Phillips suing Lou Levy and Andrews Sisters to recover $5,400 alleged owed for scripting the Nash-Kelvinator radio show....Jack Benny announced that next season's LS/MFT troupe will be unchanged, spiking reports that Larry Stevens would be replaced....Francia White and Felix Knight sub Nelson Eddy on the Electric Hour for 10 weeks.

Biow agency lost the Hunt Bros. Packing Co. business to Young & Rubicam....John Morris elevated to NBC production staff after 14 years an engineer....Howard Morgans, ad chief of Procter & Gamble, and Henry Kastor Kahn in town to talk over fall plans with Rudy Vallee....Gary Breckner turned back the emceeing on "Breakfast in Hollywood" to ex-vacationist Tom Breneman....Ted Sherdeman, formerly one of the town's better writer-directors, back after two years in the Pacific with the rating of lt. col....Jack Douglas played comic to his own material on record cut last week by Al Scalpone of Young & Rubicam....KFI and the Daily News called off their trade deal reportedly as the result of the station's policy on commentators....Walter Craig's record of the Cass Dailey audition is said to have two major agencies interested in case Benton & Bowles lets it slip away....Al Sack takes the music on the Marlin Hurt replacement for Al Pearce now that Metro won't let Ray Sinatra do it.

Blue Collarites

Continued from page 31

when he issued a note to all employees assuring them they don't need a union, but telling them that CBS won't discriminate against those joining it. Mark Woods, Blue prex, anticipated the move in his offices with a memo issued to all employees on May 11. In that memo, he gave official notice that only the web's general attorney, Joseph McDonald, and the national director of program operations, Charles C. Barry, are empowered by the American Broadcasting Co. to represent the net in discussions of any union problems.

Point of both Woods' and White's notes is said to be that, in response to campaign started recently by the White Collar Center in N. Y., various lower execs at all webs have assured people on their immediate staffs that they have no objection to unionization.

Meanwhile, the White Collar Center is continuing to shove its campaign at the two other net offices, and early formation of salary committees is expected at both NBC and Mutual.

Behind the White Collar Center is the United Office and Professional Workers of America, a CIO union. The AFL is in the picture, but in a mild way, the IATSE having distributed several leaflets but going no further.

The Radio Writers Guild has adopted a resolution backing the work of the salary committees. With the encouragement of writers, individual directors, and below-v.p. rank of execs at the webs, the white collar people seem inevitably on the way toward unionization.

Fort Worth.—Robert Holton, former staff announcer for KGKO and WFAA, Dallas, has been signed by Hunt Stromberg to play one of the top roles in his forthcoming production, "Young Widow."

Listener Survey Publicity

Continued from page 31

here's where talent feels they're entitled to a squawk—the average listener is completely oblivious of the background cause and effect. Suggested has been an explanatory addition to Hooper and Crossley figures used for public consumption setting forth the whys and wherefores for fluctuations such as show up in the listings.

Other examples are easy to find, as, for instance, Kate Smith. She, over a period of years, corraled an audience as faithful, perhaps, as that to be boasted by any network star. Yet, by dropping off her regular Friday night spot on CBS and going into the Sunday night spot, on the same network, mind you, she undeniably tossed overboard millions of those who couldn't break the habit. Kate belonged on the air Friday night—Sunday night seemed to be a mistake.

Fred Allen is another example. Never a threat to cop top honors away from Fibber McGee and Molly, Bob Hope and those others who constantly flirt with "pennant" honors in the survey jousts, Allen, nevertheless, is recognized in the trade as a sure shot to deliver an audience week after week—not the largest but, surely, one of the most faithful and appreciative.

There are others. William Bendix and his "Life of Riley" on the Blue never caused competitors to shiver when the ratings were due. But he built himself a following and, according to locker room gossip, seems in line to inherit a valuable NBC spot come fall.

Ed Gardner and his "Duffy's Tavern" is another, never a real threat for first place but a valuable salesman and outstanding performer. The list is far from complete, but it should prove that a poor-rated Crossley or Hooper show doesn't necessarily mean that performances are poor.

Also Affects Writers

That's what talent would like to have driven home to the public. There's another element to be considered, and that's the writers. If clients and agency execs scream too much about ratings, writers often feel they're got to hypo the programs they work on and start experiments that ofttimes prove fatal, even though they were on the right track in the first place.

All of which brings to mind the fact that there are quite a few network fixtures riding just off the pace, never making the "Top Ten" and never wanting to. Reason is simple—once they get up there and slip back it's a headache, they become has-beens. But as long as they don't have to actually hang their heads when ratings are discussed and, what's more important, as long as they sell the merchandise the sponsor is paying them to sell, they seem reasonably certain to stay in the broadcasting picture and at very satisfactory loot.

But once they join the select at the top of the list, that's when their worries start. It's just not worth the headache, according to many performers.

"Hello, Joe. How do you like the job I got through 'Jobs for GI's'?"

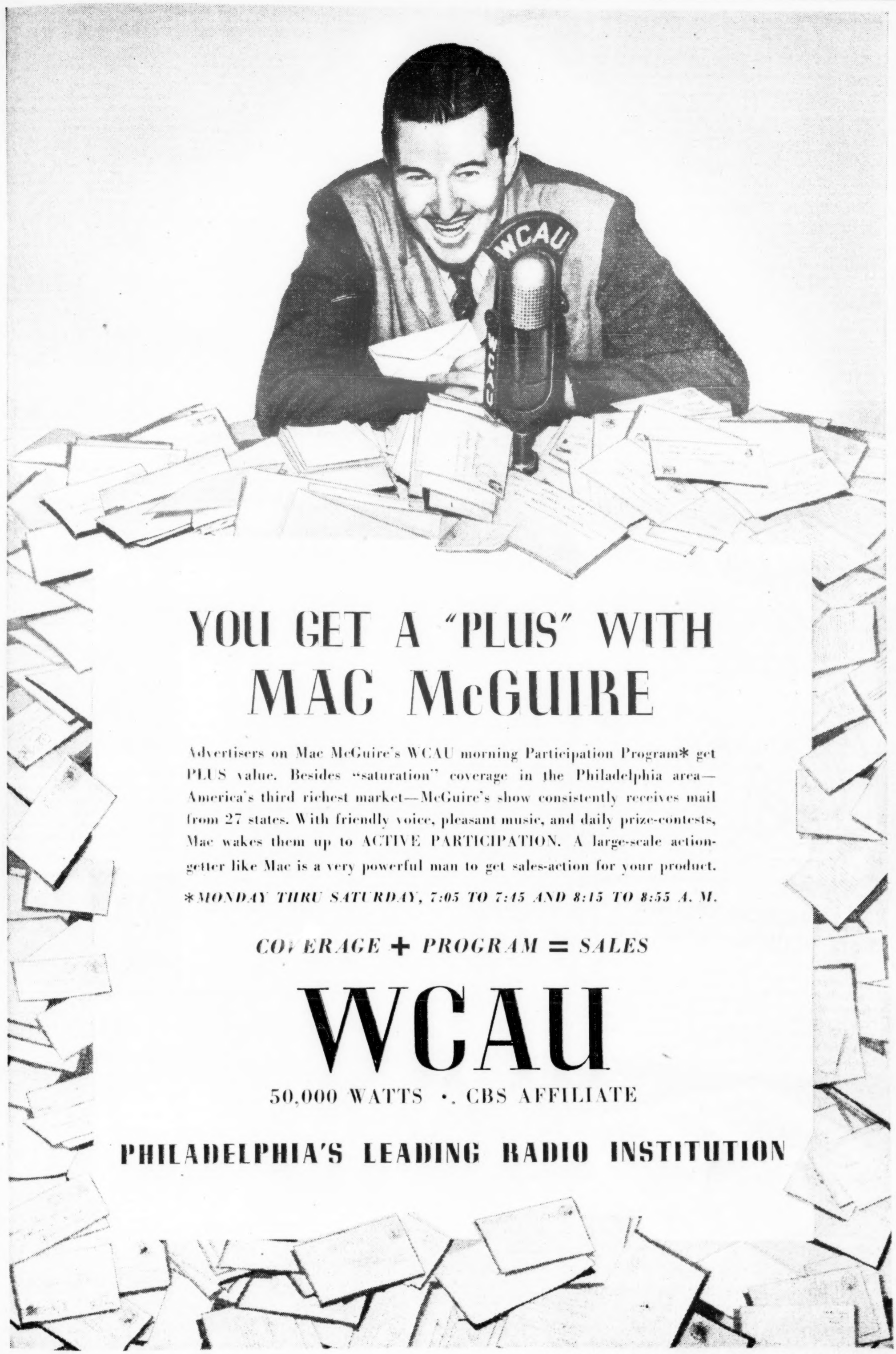
"Jobs for GI's" may not make 'em all presidents, but it *does* make 'em happy! In fact, *four out of five* ex-servicemen appearing on WJW's weekly half-hour have gotten the job they wanted!

The sponsor, Kronheim Furniture, (working with the U.S.E.S.), is more than pleased with the service the program is performing—another example of how WJW's alert program department produces top shows—tailor-made to suit a sponsor's needs.

BASIC Blue Network CLEVELAND, O. WJW 850 850 KC 5000 Watts DAY AND NIGHT

REPRESENTED NATIONALLY BY HEADLEY-REED COMPANY

"It's all right, officer. He's a Wheaties eater."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Advertisers on Mac McGuire's WCAU morning Participation Program* get PLUS value. Besides "saturation" coverage in the Philadelphia area—America's third richest market—McGuire's show consistently receives mail from 27 states. With friendly voice, pleasant music, and daily prize-contests, Mac wakes them up to ACTIVE PARTICIPATION. A large-scale action-getter like Mac is a very powerful man to get sales-action for your product.
*MONDAY THRU SATURDAY, 7:05 TO 7:45 AND 8:15 TO 8:55 A. M.
COVERAGE + PROGRAM = SALES
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50,000 WATTS • CBS AFFILIATE
PHILADELPHIA'S LEADING RADIO INSTITUTION

FRED WARING SHOW
With Fred Waring, emcee; Jane Wilson, Daisy Bernier, Joan Wheatley, Gordon Goodman, Gordon Berger, Don Craig, The Pennsylvanians Orch and Glee Club; Bill Bivens, announcer
Producer: Paul DuMont
Director: Waring
Writers: Hilda Cole, Scamp Moore
30 Mins.; Mon.-Fri., 11 a.m.
Sustaining
WEAF-NBC, N. Y.

This is an interesting experiment spearheaded by NBC's programming veepee Clarence Menser aimed at bolstering the web's a.m. audiences and is obviously an attempt to wean diallers away from the "breakfast club" type of shows with which the Blue network has been so successful.

Pegged at a reputed $18,500 per week, the Waring show adds up to a new high for a network sustainer, and at a $4,000 price-tag level for one half-hour it's difficult to see it as attractive sponsor bait. Herculean promosh efforts by NBC undoubtedly delivered an audience for the initialer and it's logical to assume Waring will add to these listeners as the series progresses. If NBC will be satisfied with an audience for the show, it looks as though everything should be hunky dory. But if the web's chief aim is to grab sponsors for the cross-the-boarder, that's another thing. It just doesn't seem to shape up, at least not at those prices.

There's no denying the sock musical qualities Waring has brought along with him. The popular Pennsylvanians continue to dish out a brand of entertainment that can't be beat in their own particular field. And, in the past, Waring has proven a pleasing and capabie emcee, although for the most part he's been restricted to brief introes of selections and performers.

Present setup has the boss Pennsylvanian assigned to a much more important post, for it's been decided to mix in plenty of chatter along with the music to make up the daily half-hour programs.

On teeoff (4) chatter didn't stand up too well, although there's evidence this portion of the proceedings will improve as time goes by. Such stuff as Waring kidding with members of the organization about scenes greeting their eyes in the hours soon after daybreak, as contrasted with their experiences while traveling and playing post-midnight dates, was good for a few laughs but seemed overlong. There were several script-reading fluffs, a couple of them obviously intentional as Waring and the hired hands swapped banter, but the slipups paid off in laughs from the studio sitters-in and presumably had the same effect on remote diallers.

Waring, as to be expected, pitched for mail, telling the folks at home what a radical departure he was making in spotting his show at 11 a.m. and asking for suggestions on how to build the program. He also announced a "human-interest" feature to be incorporated soon dealing with problems and philosophies of every-day life and people. This gimmick, of course, also aims for mail pull.

Musical highlight was closing "Falling in Love with Love," sopranoed by Jane Wilson, with support from the band and glee club, which unfortunately was cut off before finish when program ran over. This also eliminated a closing announcement by Bill Bivens.

Other tunes heard included "Beautiful Morning" with Gordon Goodman featured; "June Is Bustin' Out" (giving Waring a chance to make a few cracks about the N. Y. weather); Jimmy Atkins crooning "After a While," newcomer Joan Wheatley doing a nice job with "Little on the Lonely Side"; Gordon Gerber's "Ride, Cowboy, Ride," and Honey and the Bees' bouncy version of "I Wuv a Rabbit."

Donn.

CHASE & SANBORN SHOW
With Frances Langford, Spike Jones and City Slickers, Tony Romano, Charles Ruggles, guest, Ken Carpenter, announcer
Writer: Carroll Carroll
Producer: Earl Ebi
30 Mins.; Sun., 8 p.m.
STANDARD BRANDS
WEAF-NBC, N. Y.
(J. Walter Thompson)

By usual summer replacement show standards, Standard Brands didn't stint on coin in lining up this Edgar Bergen-Charlie McCarthy hiatus-time program. Frances Langford was brought over from the Pepsodent show (after squabble with latter sponsor was ironed out) to femcee the 30-minute layout, and she's sharing co-headline honors with Spike Jones and his City Slickers. Tony Romano, likewise a Pepsodent alumnus, is also in, along with a guestar weekly (Charles Ruggles on opener (3); Groucho Marx next Sunday (10). All of which would indicate that the payoff is there for the valuable 8 p.m. Sunday night segment for Chase & Sanborn and hot-weather-slanted iced coffee plugs.

But what emerged on the preem was little more than a hodge-podge that, even as a hiatus time show, merits little of distinction.

As a femcee designed to wrap the thing together, Miss Langford is of dubious value and it isn't until she slides into the singing department (only midway through the program did she hit her real stride with a sock rendition of "All of My Life") that her distinctive assets emerge. Neither her "Sunny Side of the Street" opener nor her "Tangerine" closer was of the qualitative Langford pattern, although the latter was intended as a three-way participation in a Johnny Mercer medley, with the Spike Jones outfit doing an orthodox "Blues in the Night" and Romano spotted for "You Must Have Been a Beautiful Baby."

The City Slicker cacophony is something of a problem, too. On the opener it featured "Laura" and later let out all the stops with "Leave the Dishes in the Sink" with a Dell Porter vocal accomp. Sharing top billing on the show, Jones obviously isn't going to be restricted in his numbers, but it's highly questionable whether that cowbell routine rates a reprise in a half-hour show. As a novelty on the program, limiting it to a one-shot would be much the wiser choice.

Ruggles (as for that matter, most of the show) suffered from the script dept. Comedian was spotted along with Miss Langford and Jones in a skit that to all intents went out a long time ago, but usually manages to bob up again on summertime skeds. It wasn't worth the trouble.

Show is being routed weekly into hospitals for wounded vets. *Rose*

TOMMY DORSEY'S ORCH
With Keenan Wynn, Stuart Foster
Producer: Tony Stanford
Writer: Carroll Carroll
30 Mins.; Sun., 8:30 p.m.
TENDER LEAF TEA
WEAF-NBC, N. Y.
(J. Walter Thompson)

This opening show by Tommy Dorsey and guest Keenan Wynn and the former's orchestra, which replaces Eddie Bracken until Fred Allen takes over in the fall, proved one of the most entertaining of the summer substitute shows heard thus far. It packed solid humor and smart music into the half hour niche it occupies immediately following the Spike Jones-Frances Langford replacement for Edgar Bergen, and if the pace of the opening show is maintained it should experience no difficulty in getting a good rating. It has a lot to offer.

Dorsey, since his takeover of the m.c. job on the RCA-Victor show (Sundays, 4:30, NBC) has become increasingly adept at handling lines and doing light comedy. His work with Wynn, who displayed a rare talent for mimicry and an easy and fluent radio personality, was really good. Between the two they drew the utmost from a good script provoking consistent bellylaughs. Only drawback to the writing was the feeding of jive talk lines to Dorsey. This corny sort of conversation is increasingly noticeable in his material on all shows. It may go over well in the sticks, however.

Dorsey's band did its usually click job. Starting out with an arrangement of "Song of India," one of his earliest hits, the combo rode on through various standards and only one pop, "I Should Care." Musically, the show could have been better balanced.

Stuart Foster is vocalist with the band. He worked out nicely on the pop. *Wood.*

"DAVE ELMAN'S AUCTION GALLERY"
With Dave Elman, Kathleen Winsor, Burns Mantle, Henry Hull, Fred Barrons, Neil O'Malley, Amy Seydel, Dayton Allen, Jack Scanlon, Hugh Saunders
Writer: Elman
Producers-Directors: Elman and Addison Smith
30 Mins.; Tues., 8:30 p.m.
Sustaining
WOR-Mutual, N. Y.

Dave ("Hobby Lobby") Elman threw a fistful of gimmicks into this new show which preemed last week (29) over Mutual. A full-fledged, N. Y. State-licensed, auctioneer, Elman rigged up a fancy room at the posh Ritz-Carlton in N. Y., invited a fancy audience, and opened his trick package.

Central idea of the show is to auction off items of various kinds, from objects d'art to historical pieces and other choice bits for collectors. The studio audience, which includes a lot of collectors with fat purses, gets first crack at the bidding. The items are then offered to the air audience which has a specified time within which to enter bids.

On opening night, Elman had Kathleen ("Forever Amber") Winsor offer up an original Peter Lely painting of the Earl of Renelaugh; Burns Mantle introduce a song book originally owned by Robert Burns; and a dramatic skit introducing an item of great historical value, one of the three original copies of the thirteenth amendment to the U. S. Constitution, embossed on vellum and signed by Abraham Lincoln.

These items brought audience bids that went from $1,000 for the painting to $17,000 for the copy of the amendment. But in between, there was a jug containing water from the river Jordan, which a serviceman bought for 65 cents, and had an order for a $50 baby carriage thrown in; a parrot that wouldn't talk; books of paper matches with General MacArthur's famous "I Shall Return" slogan (which were auctioned off for benefit of the Red Cross, with a carton of cigarets thrown in), and a P. T. Barnum "music box" that sold for $50.

There is no doubt that Elman has something here. Just what it is, it's hard to tell. But between snob appeal on the one hand and mass approach on the other, fact remains he has a show that will interest some listeners. At last report, some sponsors were ogling the thing. And if they buy it, they may get their money's worth. Elman knows how to put on this kind of a show, even if he has to throw the kitchen sink into it. *Cars.*

Washington.—New series of broadcasts to acquaint the Washington area with the huge rehabilitation program under way for wounded GI's starts Wednesday (6) over WOL. Programs will originate in Walter Reed hospital, which has about 5,000 servicemen-patients.

WAYNE KING AND HIS ORCH
With Dolores Gray, Franklyn MacCormack, Skip Farrell
Writer: MacCormack
Directors: Fred Essex, William Lawrence
30 Mins.; Sun., 6:00 p.m.
AMERICAN TOBACCO CO. (Lucky Strike)
WMAQ-NBC, Chicago
(Ruthrauff & Ryan)

Off the air for three years, during which he was in the U. S. Army, Wayne King, as summer replacement for the Jack Benny show, comes back with as sweet an outfit as can be heard on the air. King has retained the style that put him on top as the "Waltz King" with those smooth-flowing arrangements, at times resplendent with melodic sheen, and always soothing to the ear.

In Dolores Gray and Skip Farrell he has a top-notch vocal department. Miss Gray adds something to a song when she gives it those honeyed tones, and Skip Farrell proves his right to be heard on the "big-time" with his rich baritone. La Gray's treatment of "There's No You" and Farrell's singing of "Promises" and "Blue Hawaii" come pretty close to vocal perfection.

Orchestra was heard in "I Know," "Liebestraum," featuring King's sax; the catchy "Josephine," an old King standby; "It's Twilight Time," and "Stars in My Eyes," all with the mellifluent King touch. Highlight of the show was saved for the last number, the reading by Franklyn MacCormack of "Why Do I Love You?" to "Melody of Love" background music by the orchestra, the recording of which has already sold over 500,000 discs. MacCormack also doubled as announcer and kept the numbers tied together by a workmanlike script.

Opening and closing commercials

(Continued on page 40)

TIME TO TALK to a city's teeming populace, time for reaching suburban shoppers, or time for covering rich rural markets . . . such time is the full-time concern of Weed & Company—specialists in good times on good stations.

WEED
AND COMPANY
RADIO STATION REPRESENTATIVES
NEW YORK • BOSTON • CHICAGO
DETROIT • SAN FRANCISCO • HOLLYWOOD

EVELYN KNIGHT
ROLLING RIGHT
DOWN TO RIO

OPENING MANANA
COPACABANA
WM. MORRIS

Midwest FM Net Mapped By WGN

Chicago, June 5.

The first move to provide network FM service to the midwest was made last week when applications were filed with the FCC by officials of WGN, Inc., for construction of four class B, FM stations to bring the service to the larger communities in the regular WGN area.

It's proposed that the four new stations, to be located in Milwaukee, Fort Wayne, Peoria and Grand Rapids, join with WGNB, Chi, a subsidiary of WGN, to form the Midwest FM Network, Inc.

Plans call for each station to bring localized service to the area it serves, while the network operation would permit an exchange of programs. Proposed stations will operate on a frequency of 45.9 megacycles, which is WGNB's frequency.

CHI TELENEWS SHOW GETS PUPPET ASSIST

Chicago, June 5.

Another new television programming gimmick will be seen and heard over WBKB here Friday night (8) when David W. Dole, in charge of television activities for Henri, Hurst, McDonald, Inc., introduces the first of a series of newscast innovations.

Program titled "Look at the News" will run about five minutes and will feature a pictorial review of the life of Gen. Courtney Hicks Hodges, commander of the American First Army, by means of pictures from Acme Newspictures, and narration by Gil Hix, which will be tied in with a regular 10-minute news broadcast. Photos will be displayed in a small stage, placed alongside the narrator who will use a pointer in analysing war action on maps and selecting items of interest in the photographs which will include telephoto prints. Picture changes will be operated by a puppet known as "Johnny Acme" which stands before the stage. Dole's first television program, done over the same station several weeks ago, proved a novelty in television "spot" advertising and featured a cartoon canine character.

FMBI, TBA Get Together On Allocations Tussle

Washington, June 5.

Attorneys for FM Broadcasters, Inc., and the Television Broadcasters Assn. have asked FCC to locate FM in the 50-68 mc. band without further delay. If the request is granted, it would end the plan of FCC to conduct spectrum tests this summer to determine which of three bands between 44 and 108 mc. is best suited for FM.

Action is the result of meetings held by the two organizations. It was believed also that RTPB might join the parade following its meeting in New York today (5).

The broadcasters are all hepped up over the prospect of an early end to the war in Japan and feel that they may be caught short if they are not ready to begin operating in their new frequencies very quickly.

Telecast Corp. Chartered

Albany, June 5.

Telecast Corp. of America has been chartered to conduct a television and advertising business in New York. Directors are: Albert Levine, Emanuel Rothstein and Lillian Ritter, N.Y.C.

Radio in Schools

Continued from page 30

people. While regular schools can teach only those roughly from 6 to 18, radio informs those from 4 to 104.

Community groups must cooperate with stations in making good children's programs possible, Gloria Chandler, radio consultant for the Association of Junior Leagues of America, declared. The Association's 1944-45 series, "Books Bring Adventure," has been widely commended. Another series is being prepared. Miss Chandler, who spoke on "Radio for the Child Listener," stressed that community organization should offer constructive suggestions to stations.

Miss Chandler met, after the Conference officially ended, with a group of area residents, to listen to and discuss recordings of "Books Bring Adventure." Miss Ruth Adams, children's librarian in Schenectady, presided at this meeting.

SUMMER TELE SCHOOL AT WESTERN RESERVE

Cleveland, June 5.

Western Reserve U. is pioneering with a unique series of summer courses in television designed to give local radio technicians and actors a scientific groundwork in the video problems they will face postwar.

Novel courses will tie up with the university's plans to spend $5,000,000 building a Communication Institute of Arts and Sciences as soon as construction priorities can be secured.

Hot-weather lectures in television stagecraft and acting are being started June 20 by Barclay Leathem, head of college's dramatic department. Dummy equipment built on real-life scale will be used by classes in studying various phases of the video art.

This is believed to be the first time that a university has placed such a highly specialized, advanced technical subject on its curriculum and Leathen admitted some bugs in it will probably have to be ironed out.

Cleveland Owler

Cleveland, June 5.

Burt's clothing store is instituting the first all-night series Cleveland has ever had, over WHK, from midnight to 5 a.m. six-nights-a-week. Starting Monday (4), with Bill Dudley as emcee.

2 Other Comm'ls Force T. Dorsey to Nix 'Fitch'

Tommy Dorsey was forced to forego a scheduled date on the Fitch Bandwagon radio show past Sunday (3) due to his two other commercials. He works the RCA-Victor program as m.c. and without his band at 4:30 p.m. and the Tender Leaf Tea show with the orchestra at 8:30 p.m., both on NBC.

Doing the Fitch show, too, on the same day would have been impossible. There would not have been enough time to do all three broadcasts with proper rehearsals. Henry Russell's orchestra replaced on "Fitch."

MUTUAL'S HILLMAN TO FRISCO WITH TRUMAN

Washington, June 5.

Bill Hillman of Mutual has been selected network pool rep to fly to Frisco with the President for the latter's address winding up the conference. Hillman will make a four-web broadcast on arrival, describing the trip.

Newsreels and still pic services also will be represented by a pool man on the trip. The three national services and one reporter each for Washington and Chicago papers will go along. The newsmen will have a plane of their own and will not travel in the Presidential ship with Truman.

Cincy Union Head Hopeful WSAI, Other Snarls Get Ironed Out This Week

Cincinnati, June 5.

Failing to reach a salary agreement with Local No. 1, AFM, on a new contract, WSAI dropped musicians Friday (1) and has since operated with transcribed music. The station is a Marshall Field holding and a Blue affiliate. It's a former Crosley property and had been linked with WLW in a dual contract with the union.

So far WLW is the only one of five Cincy stations to enter into agreement with Local No. 1 for the ensuing year. The Crosley 50,000-watter is an NBC outlet and, on June 1, took on several Mutual programs.

Oscar Hild, president of Local No. 1, claims he has been compelled to revise schedules and wages for three stations here because of these changes: WKRC switching from Mutual to CBS; WCKY, which had CBS, went indie, and WCPO, a Scripps-Howard indie, took on some Mutual programs. Each case, says Hild, presents a changed situation.

The WKRC contract with the musicians' union expired June 1, and the local's agreements with WCKY and WCPO run out June 15.

Hild, who has another current headache in lining up the approaching Cincy Summer Opera season, told "Variety" he feels that the "station contract pots now on the fire will be boiling to the satisfaction of all parties concerned" within the near future, possibly at conferences pegged for this week.

Walter A. Callahan, WSAI g.m., issued this statement Friday: "The work stoppage of local musicians came after failure to reach an agreement with Mr. Hild. The station offered to pay a salary of $60 for a work week of 12 hours demanded by the union, but the union refused."

The union, in this time of critical labor shortage, also insisted upon the employment of a greater number of musicians than the station requires.

NEW WHOM APPROACH

A new type of street interview show will be aired weekly over the N. Y. indie WHOM beginning next Monday (11). For a half-hour, beginning at 7 p.m., Dale Morgan and William Agar, the latter representing Freedom House, which is cooperating on the new airer, will work together. Morgan will interview passersby on street corners about important current problems, while Agar at the studio will analyze the street proceedings.

Title of the show is "Free Speech at the Cross-roads."

The JACK KIRKWOOD SHOW originates at KNX

...so does Smile in the Morning

When 237 pounds of Jack Kirkwood bound onstage at KNX for his broadcast, a high tide of humor ripples out across the nation via Columbia coast-to-coast. His antics chase listeners to the verge of hysteria. Kirkwood enjoys it, audiences enjoy it—and, believe us, sponsor Oxydol enjoys it, too. It sells trainloads of granulated soap because of the way mad Mr. K. and his colleagues cavort.

Another type of cheerer-upper is the KNX quarter-hour, *Smile in the Morning*. Songs by baritone Gene Baker alternate with homespun talks about homely happenings . . . recollections of barefoot summers and school memories . . . comments on grown-up doings, domestic putterings, even hooked-rug making. Commercials are meshed adroitly with anecdotes and observations voiced in the everyday language of every American home.

The *Jack Kirkwood Show* plays to network audiencies. Gene Baker talks only to Southern California. One is national, the other local—but *both meet the same uncompromising standards because they both originate at KNX.* It's a basic CBS premise that local programs must reflect the same care and planning as those produced for nationwide ears. KNX is CBS-in-Hollywood—and KNX *local* shows have behind them the same knowledge, experience and production finesse that distinguish CBS network favorites.

We can't offer either the *Kirkwood Show* or *Smile in the Morning* for sponsorship. But we do offer them as evidence of what KNX has created for specific advertisers—and proof of what we can do for you. If you need an *original* program to sell *your* product or service in Southern California, see us or Radio Sales.

KNX
LOS ANGELES
50,000 WATTS
COLUMBIA OWNED

Columbia's Station for All Southern California

Represented by Radio Sales, the SPOT Broadcasting Division of CBS

Radio Reviews

Continued from page 38

are the same as before, with the tobacco auctioneers, etc., but George W. Hill has added those "history book" middle plugs a la the "Hit Parade." Commercial appeal of the series seems a trifle doubtful due to sharp contrast between "ack-ack" impact of LSMFT approach and the triple-distilled schmaltz the rest of the time.

To those who have become accustomed to the 7-7:30 Benny Ranga routine, this King show, to say the least, strikes an off-beat note, but for those who like their musical combos in a sweet vein, this is it, right on the top shelf. *Morg.*

"BEST SELLERS"
With Charlotte Holland, Susan Douglas, Evelyn Varden, Helen Holt, Alastair Kyle, Cherry Hardy, Brett Morrison, narrator-host
Director: Mitchell Grayson
Writers: Charles Gussman, Vera Oldham
30 Min.; Mon.-thru-Fri., 3 p.m.
Sustaining
WJZ-Blue, N. Y.

"Best Sellers," cross-the-board series of dramatizations of top tomes (both current and oldies) which bowed in on Monday (4), is part of the Blue's new afternoon programming technique designed to give the network a distinctive pattern of its own rather than compete with the NBC-CBS groaner-moaner soapers. As such it is an idea for which the Blue programming dept. rates commendation. New show is spotted in the 3-3:30 segment, with each novel broken down to five installments to round out the week. As the opener, Rosamund Lehmann's "The Ballad and the Source" was chosen for dramatization with a special credit tag also tossed out to Walter Wanger in view of the pending pic adaptation.

Blue has high hopes of developing "Best Sellers" as one of the important contribs of the programming dept. showcase as redected for one thing, in the painstaking care in casting. Mitchell Grayson has been assigned the directorial end, and it's to his credit that the pacing hits a proper stride in keeping with the story.

But whatever faults the new program betrayed on the preem—and they were pretty apparent—stem basically from the need to stretch out the adaptations to cover 30 minutes, five-days-a-week. That's a lot of minutes and, unlike those half-hour condensations for one-shots, it invites a tendency to drag the thing out. True, devoting an approximate 130 minutes to a novel permits for thorough character delineation, creating proper mood, background, etc., but unlike the printed page it's a tough job creating such sustained interest in using the hangover formula.

Production-wise, the Blue has done a bangup job. The narration technique, with Charlotte Holland giving a fine assist, lends itself peculiarly to adaptation of "Ballad," and performances by Helen Holt and Evelyn Varden were particularly of top-drawer calibre. *Rose.*

"MEN OF UNCLE SAM"
Sampson Naval Station Group
Music, narration, dramatization
30 Mins.; Sat., 7:30 p.m.
WGY, Schenectady.

"Men of Uncle Sam," originating Saturday night (2) over WGY from the Sampson Naval Training Station, near Geneva, was a superb example of entertainment and production on a professional scale by enlisted personnel. Sampson group, not covered in a recent "Variety" review of the program—which rotates between the Lake Placid Army Redistribution Center, the Rome Army Air Base and Sampson—boasts an 18-piece orchestra of "name" band men, directed by Specialist Walter Scheff (formerly with Fred Waring for five years). It also has a 35-voice choir led by Apprentice Seaman Robert Shaw, who formerly assisted Waring; an announcer, Apprentice Seaman Carl Weber, who was with NBC and CBS, and a writer-producer, Specialist John Beauvais, who served as chief script writer for Yankee network. Beauvais is not air-credited, the show being tabbed as an effort of radio section of base public relations office. The other boys are given billing. Accordionist Norman Payloc, who holds a musician's rating, was also featured on the broadcast caught. Special musical arrangements were ticketed.

Often called "The Million Dollar Band," Sampson unit was batoned for sometime by Art Jarett, who joined as a seaman and advanced to lieutenant before his transfer to the west coast. Shaw was assigned to direction of the choir, consisting chiefly of church singers, two days after he arrived at Sampson. He obtains unusual effects. Half-hour show, in which everything was handled almost perfectly, took a sailor into the Pacific, through battle action, and back home on a hospital ship. The dramatization and narration, beautifully supplemented by music, musical bridges and sound effects, segued into a plea for the purchase of War Bonds, "which enable the men to come back home." An unidentified Wave was used to portray the sailor's sweetheart. Chief engineer is Tommy McHugh, formerly with WOV, N. Y. *Jaco.*

"ADVENTURES OF ARCHIE ANDREWS"
With Charles Mullen, Alice Yourman, Vinton Haworth, Harlan Stone, Jr., Dorothy Grundy, Joe Latham, Grace Keddy, Maurice Franklin, Bill Griffis, Fred Barron, Arthur Maitland
Producer-director: Anton M. Leader
Writer: Edwin Wolfe
Announce: Ken Banghart
30 Mins.; Sat., 10 a.m.
Sustaining
WEAF-NBC, N. Y.

NBC's new serial based on the "Archie" comic books is a pleasant kidshow, judged by its premiere offering Saturday (2). It's an improvement on the previous similar series aired on the Blue in fall '43. As a comedy-drama about the mishaps of a sad-sackish high-school kid, it has human interest and warmth. It also has wider appeal in the way it drags a whole community into the scrape of an innocent teenager. But stretching out a single incident for a half-hour, as it did Saturday, makes the program a little draggy and thin. Serial might do better as a quarter-hourer instead of a half, at that.

Archie, a Henry Aldrich type of happy-go-unlucky, finds himself in this first frame involved with the school principal in a spat over his marks. A visit to the principal after school finds Archie further involved, innocently in an altercation between principal and janitor, with the principal getting locked into a closet, and Archie scouring the town and arousing the full citizenry in his bewildered attempts to free his teacher. The events have their humorous points, and the interchanges between choleric principal, janitor and Archie are good fun. But yarn is a little trying before the close. *Bron.*

"HOME AROUND THE WORLD"
Don Goddard, narrator, with Patrick O'Connor, Jim Boles, Sarah Burton, Juano Hernandez, Horace Braham, Helen Holt, Alastair Kyle, Kermit Murdock
Writer: Elsa Russell
Producer-Director: Joseph Mansfield
30 Mins.; Sat., 9 a.m.
Sustaining
WEAF-NBC, N. Y.

NBC's University of the Air changed the format of its "Home Is What You Make It" Saturday stanza for the summer, giving it a United Nations content and calling it "Home Around the World." It's a swell idea, and on the teeoff (2) was done with a fair amount of success.

First of the United Nations projected on the series was New Zealand. Script and production were a bit slow, leaning closer to the travelog than to the documentary. But a competent cast brought the picture of life down-under to life, giving the listener a comprehensive idea of how people think and act in New Zealand. One found that New Zealand has no race problem, the Maori natives being as much a part of the country's social and political life as are the Johnny-come-lately Anglo-Saxons and Gaels; that socialized medicine is a fact and not a bogey; that government "interference" and cooperatives don't seem to impoverish a country rich in food and other resources.

Interesting beyond the immediate purport of the show, however, was the fact that in radio, as in other forms of fauna, the right hand and the left don't play the same game—sometimes. On this program, NBC didn't mind putting forth exactly the kind of "controversial" matter for which "Words at War" got kicked in the teeth on a nighttime spot. But maybe anti-Beveridge-planners don't get up early enough to hear a show like this one. *Cars.*

"ADVENTURES OF FATHER BROWN"
With Karl Swenson, Barry Thomson, Cherry Hardy, John Thomas, Stacy Harry, Gertrude Warner, Ted Osborne, Jack Irish, announcer
Producer: Francis Sherling Oliver
Director: William Sweets
Writer: Crosby George
30 Mins.; Sun., 5 p.m.
Sustaining
WIP-Mutual, Phila.

Bringing Gilbert K. Chesterton's wise detective priest, Father Brown, to the air was a fine idea. The series, judged by Sunday's (3) preem, will be a good addition to mystery airers. For the good Father has a distinct personality, wise, fatherly, patient, which scripter Crosby George and actor Karl Swenson between them got across well.

Program was also interesting because, in addition to presenting a pleasantly-persuasive type mystery for 25 minutes, it preceded its story of a crime with a leisurely approach, building up a paternal Father Brown through his home life and habits before getting into the mystery. (The British Father has been transplanted here, sizing up the American scene.) The yarn itself (there will be a different one weekly, each of them complete) was told dramatically, enacted by a competent group of players. Sunday's story, titled "The Wrong Shape," retailed a murder-mystery in the country over the weekend, with the good Father unravelling the mystery by a sherlock-holmish touch. It was a good yarn till the denouement, the last couple minutes for the eye-opener being a little too pat. But the series will do; it holds interest.

Series, emanating from Mutual, will start on WOR, New York outlet next week (10). *Bron.*

"WHEN HE COMES HOME"
With Dr. Robert Goldenson, Dr. S. Bernard Wortis, David Danzig, Norman Rose, Stephen Courtleigh
Writers: Dr. Goldenson, Beatrice Mellicker
Producer-Director: Miss Mellicker
30 Mins.; Wed., 9:30 p.m.
Sustaining
WMCA, N. Y.

WMCA's education director, Mrs. Helen S. Straus, took the job of framing a vet rehabilitation show with utmost seriousness. Instead of jumping into it with a civilian layman's preconceived notions, she enlisted the aid of outstanding people in psychiatry and psychology, medicine and social work, personnel training and employment, as advisers. Result is that, after several months' intensive study and planning, this N. Y. indie was ready to go on the air with a show that might be of genuine help to the veteran as well as to the latter's family.

In the midst of all the scientific preparations, however, it was unfortunate that radio was lost sight of. The preem of this show (30) knew what it wanted to say, but not quite how. Chatty, learned speeches by the three experts on that night's panel took up about 25 minutes of the half hour, dramatizations being confined to three very brief spots. Even the speeches failed to convince at times, since it was obvious that there was no conflict of opinion among the people with the know-how; every once in a while, one of them set up a straw man for another to knock down. That part of it wasn't even good forum technique.

However, the solid, honest thinking and really conscientious research that went into the making of this show managed to break through with sufficient evidence that, given some production and tightening radiowise, this program could make a significant contribution toward meeting the problems of veteran rehabilitation. *Cars.*

"ON THE PARTY LINE"
With Mary Elizabeth Gaynor
30 Mins.; Mon.-Fri., 1:15 p.m.
Participating
WTRY, Troy

Miss Gaynor, who has been on the air for about two years since graduating from Russell Sage College and taking a post-graduate radio course at Northwestern U., is a competent broadcaster and a crack writer of advertising copy. She is capable of handling a bigger assignment than this. The format for this show was established when WTRY hit the air in 1940: chatter and stories leading into advertising, plus transcribed music. The station has always eschewed household recipes and advice.

Would be a better program, perhaps, if there were more interviews. Miss Gaynor, a smart young lady, can do interviews, and even a certain amount of commentary, with sureness. This phase could be expanded.

Many of her stories segue into advertising, the "sneak" technique being employed. Miss Gaynor writes copy well enough to hold her own in fast company. She possesses a rather deep and pleasant voice, but would do well to correct several technical flaws such as a tendency to talk in spurts, with a rather up-and-down delivery.

Many of the sponsors are local stores, who are given steady, fresh copy. *Jaco.*

Television Review

N. Y. YANKEE-DETROIT BASEBALL GAME
With Bill Stern, announcer
Supervisor: Burke Crotty
119 Mins.; Wed. (30), 3 p.m.
Sustaining
WNBT-NBC, N. Y.

Burke Crotty, head of field broadcasts for NBC television, has been in the Army the past two years, and during that time little, besides the regular wrestling and boxing shows videod over WNBT, has come from outside the web's studios. Now that he is back at his civilian post, there will be more and more special televents on the network's video outlet than heretofore.

Initial on-the-spotter that NBC's ikes lensed under the new setup was part of the first game and the entire second contest of the N. Y. Yankees-Detroit Tigers doubleheader at Yankee Stadium on Memorial Day (30). But there's still a war on, and there's still a terrific shortage of engineering manpower, and there's still equipment that hasn't been refurbished in a couple of years to contend with in picking up remote telecasts.

This was proved last Wednesday. When the cameras were set up at the Stadium, the technical crew ran into difficulty trying to get one of the two lenses in order. And the trouble stumped them all day. Result was that only one camera was used throughout the afternoon, and the viewers at home saw some fairly good pictures of two exciting baseball contests, but undoubtedly the entire viewing could have been much better if the two cameras were in order. The equipment being used today, when it is in order, picks up a better picture than anything in video that has gone before. This was proven by the shots of outfielders, hundreds of feet away from the ikes, catching flies and the action when players were running the bases, beating the throws to the particular sack. Unfortunately, though, with only one camera being used, viewers saw the batter only, and the play resulting from the batter's actions, camera panning through. If more than one thing was taking place on the diamond at the same time, the audience at home missed any activity except where the camera was focussed. However, Crotty hopes to have everything ship-shape when NBC televises its next game Saturday (9).

As for sound, announcer Bill Stern, a new hand at describing athletic contests over television, had a tendency to mention the obvious too often, using his radio technique, rather than letting the viewers think things out for themselves and filling in at less-frequent intervals. However, undoubtedly he, too, will get into the swing of things with the next baseball telecast. *Sten.*

RESULTS! AT 6:15 A.M.

CONFIDENCE BRINGS RESPONSE

At $1.95 each, WLS listeners ordered 2,699 assortments of bulbs and plants. Eight 6:15 a.m. quarter hours brought this total of $5,263.05! WLS listeners have *Confidence* in our programs and our advertisers. So WLS--*An Old Friend to Midwest America*--GETS RESULTS!

WLS
890 KILOCYCLES 50,000 WATTS BLUE NETWORK
CHICAGO 7
The PRAIRIE FARMER STATION
REPRESENTED BY JOHN BLAIR & COMPANY

WDRC
CONNECTICUT'S PIONEER BROADCASTER
$7,607.00 PER FAMILY!
That's the 1944 Effective Buying Income in Hartford, as just published in Sales Management's Survey of Buying Power. Write WDRC, Hartford 4, Conn., for brochure giving complete details.
Use WDRC to Connect in Connecticut

UNITED REXALL DRUG CO
Friday—CBS—10 p.m., EWT
Mgt.: LOU CLAYTON

FREE
Here is your opportunity to advertise in VARIETY without the expense of typesetting, engravings, etc. All you do is pay for the space. I'll supply this cut in any size desired, without cost or obligation. Ray Harvey
RAY HARVEY AUTHOR OF COMEDY

METRO SETS UP RECORDING BIZ

Disc Execs Confidently Predict 600,000,000 Annual Postwar Sales

There seems to be no limit to the postwar sale of records, according to experienced executives. Overlooking the tremendous demand for discs that cannot be supplied, they generally agree that postwar sales may well surpass 300,000,000 yearly and may soar between 400,000,000 and 600,000,000 pressings. This seems a wild estimate, in view of prewar figures, which never went higher than the 130,000,000 sold in 1941, before materials and manpower restrictions, but in view of factory plans by the majors, plus the entry into the field of other companies, the guessing may not be so far off.

It's expected that the various majors now operating will be able to begin boosting production figures after next July 1, when manpower controls will ease. Materials shortages have long since ceased to be a production hindrance; for more than a year the sole barrier to a return toward prewar output has been the lack of men. As the latter worry eases the last half of this year, executives believe that they will be able to approach and possibly surpass 115,000,000 pressings for '45. That's roughly an increase of 25,000,000 over last year's 92,000,000 or thereabouts.

Decca alone, postwar, is figuring

(Continued on page 42)

Robbins' 2d Boy In

Jack and Rose Robbins' second son, Marshall (Brother), who has been studying at Eastman School of Music, Rochester, has enlisted in the Army Air Force. From Fort Dix, N. J., where he was inducted, he goes to Biloxi, Miss., shortly. He's 18.

Howard (Buddy) Robbins, 22, is now in Rome with the U. S. Engineers.

Metro's Disc Artists?

Tommy Dix, under new Metro contract, has a recording restriction clause in his contract. So has Johnny Johnson, when his present disc plans expire.

It's figured the same will apply to Judy Garland, now tied to Decca, and others in future, depending on what Metro's new disc company has to offer its artists.

Metro can't always dictate, as has been proved with radio restrictions on certain artists. It depends, of course, on the stature of the stars and the astuteness of their managers.

BMI Establishes New Henry King Music Co.; First One in 6 Months

Broadcast Music, Inc., which six months ago asserted that it was finished with the idea of setting up inactive music publishing firms for bandleaders—and hasn't formed one since—is back in its old groove. It concluded a deal last week with Henry King, who has a contract to play the Copacabana, N. Y., sometime between now and the fall, and has several others on the fire, one with Gene Autry.

King's deal with BMI, however, doesn't seem to be as hefty financially as some of the others BMI has made with bandleaders. He is said to have drawn a $1,500 advance against performance royalties.

FRANK WALKER TO HEAD SUBSID

Metro, long contemplating entering the recording business, has finally made a definite start in that direction. Frank Walker, executive for RCA Victor, has been signed to a term contract by Loew's, Inc., to head the recording setup.

Walker turned in his resignation at Victor last week, effective June 30. He will take a four-week vacation thereafter and reports at Loew's Aug. 1 to begin the construction of an organization that unquestionably will shape up as another major outfit in the field. He is a veteran of the recording business, having been in it for 25 years with the old Brunswick outfit and later in complete charge of Victor's recording.

Metro, planning a recording subsidiary for some time, as long ago as two years was advising artists under contract to its Hollywood studios to include six-month cancellation clauses in all agreements with disc companies such as Columbia, Victor, Decca, et. al., as it is doing currently (see separate box). Later, in conjunction with Tommy Dorsey, whose band was then under contract to Metro, the company's top executives really waxed hot on the idea only to have the wartime shortages of equipment, materials and manpower temporarily sidetrack plans.

In the past few weeks it has been consistently rumored that Metro was dusting off its ideas on the subject, that men were on the problem of securing necessary machinery, all under the direction of David Bernstein, Loew-Metro v. p.-treasurer

(Continued on page 42)

Pubs Deny Songs to Fischer Racks, Claim Gimmick on Public Domain Sales

Carl Fischer, Inc., N. Y. music pub which also conducts a small string of racks in the northeastern territory, has been notified by at least three major publishers that henceforth they will not serve these racks with popular music they publish. Pubs, one of which is Shapiro-Bernstein, have based their stance on the charge that Fischer was using their material to help sell its own music.

Publishers involved assert that they have evidence Fischer was including in its racks—in addition to the top hit songs the patrons of them had been trained to expect—copies of non-copyrighted material and reprints. Under the sales title, "Monarch Edition," the publisher has been getting out copies of tunes now in the public domain and using his racks to display them, it's alleged, on the premise that consistent buyers from this type of music dispenser would be led to believe they were among the latest hit songs. Some of the p.d. tunes included in Fischer's list are copyrights formerly owned by the firms now denying Fischer service.

Fischer started its rack string approximately a year and a half ago. It has perhaps 1,000 of them in operation.

Bargain Price

Army camp in the eastern territory pulled an unusual angle on Howard Sinnott, head of General Amus. Corp.'s one-night department, by insisting that a contract for a date on Jimmy Palmer's orchestra calls for a price of $999.99.

Reason for the strange price quotation insisted upon is that if the particular camp buys entertainment costing $1,000 or over, permission had to be secured from commanding officers of the entire area in which the camp lies. Rather than go through the red tape a penny was sliced.

Joe Shribman Signed To Head Cosmopolitan Discs' A. & R. Division

Joe Shribman, band manager, has been signed by Cosmopolitan Records to assume complete jurisdiction over the firm's Artists and Repertoire department. He will go to work for the outfit some time this week after winding up other affairs. He will continue to handle Mal Hallett's orchestra, however.

Cosmopolitan, a warborn recording firm, has big plans. It has a plant at Massapequa, L. I., asserted to have a daily capacity of 45,000 pressings. It currently is doing work for small firms like Apollo, but will soon have all facilities cleared for its own material.

Lou Levys Adopt Baby

Lou Levy, operator of Leeds Music, and his wife, Maxine Andrews, of the Andrews Sisters trio, have adopted a baby girl. Youngster, six weeks old, has been named Alida Ann. She will remain in the couple's California home.

Levy is expected east this week on business. He has been on the Coast for several months.

No. 1 Song On The Hit Parade

LAURA

Theme melody from 20th Century-Fox's "Laura"

Lyric by JOHNNY MERCER—Music by DAVID RAKSIN

The Coming No. 1 Song On The Hit Parade

I DON'T CARE WHO KNOWS IT

Lyric by HAROLD ADAMSON—Music by JIMMY McHUGH

Watch This One!
"NO CAN DO"

ROBBINS MUSIC CORPORATION • 799 SEVENTH AVENUE • NEW YORK 19 • *Jerry Johnson, Gen. Prof. Mgr.*

Loew's V.P. Calls In Jack Robbins

Although Loew-Metro veepee and treasurer, David Bernstein, is handling Metro's new disc plans, the film official called in Jack Robbins last week and told the music publisher that Robbins "is in on all our new recording plans." That means that the Lion Record Corp. which Robbins formed some time ago will probably be the Loew-Metro disc label, further perpetuating its "Leo the Lion" trademark, so long identified with Metro pictures.

Among other things which Bernstein and Robbins discussed are "protecting our backings," which is something the music publisher always complained about when the discers would back up a Robbins-Feist-Miller hit with a "dog tune." Bernstein, while president of these three subsidiary music companies, which are 51% owned by Loew-Metro, leaves operations to Robbins as veepee and managing director of the three publishing companies. Of these, Harry Link has more or less autonomous control in Feist as the general professional manager because Metro's filmusicals are concentrated in the Feist catalog.

Robbins has a transcription idea, plugging Metro fimusicals, via the new discing setup. He'll call these platters Trix, serviced gratis to stations in exchange for the film plugs.

Par's Title Switch of Standard Tune To Fit Pic Label Puzzles Music Biz

Paramount Pictures' trick of changing the title and first line of the standard song, "Out of Nowhere," to "You Came Along" to fit the picture of the same title, has veteran music men trying to clear their heads. It is, perhaps, the greatest license that Hollywood has ever taken with a piece of standard material figured by music men to have great value in its natural form.

Par's music subsidiary, Paramount Music, holds the copyright on "Nowhere." With the permission of the writers, the studio changed the initial line of the tune from "You Came to Me From Out of Nowhere)" to "You Came Along" as a means of aligning it with the picture's title. The simpler method of calling the film "Out of Nowhere," which, it's said, would have been just as plausible a title, was rejected. Writers are Eddie Heymann and Johnny Green.

Publishers who find it hard to arrive at an answer to Par's unorthodox "misuse" of what they feel is valuable material can't understand the writer of the song giving permission for the switch. It makes the exploitation of the song doubly difficult. Under its proper title the tune might have become, they feel, a hit revival. There's no assurance that it won't despite the handicap of its new title, but the odds are against it.

Sacks' Throat Op

Manie Sacks, v.p. of Columbia Recording and head of its Artists and Repertoire division, entered University hospital, Philadelphia, Monday (4) and was operated on yesterday (Tues.) for a throat ailment. His condition at the time "Variety" went to press couldn't be determined since he only then was coming out of the ether.

TOP HIT OF YESTERDAY
GREAT POPULAR STANDARD TODAY
TEMPTATION
Lyric by ARTHUR FREED
Music by NACIO HERB BROWN
Published by
ROBBINS MUSIC CORPORATION
For new artist copies and arrangements, write or phone PHIL KORNHEISER, Manager, Standard Exploitation Dept., The Big 3, 1619 Broadway, New York 19, Circle 6-2939

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AGENCY
ORCHESTRAS ATTRACTIONS
6671 Sunset Blvd
HOLLYWOOD 28, CALIFORNIA

Freed in N.Y. on Details Of 200G Music Pub Deal

Arthur Freed, the Metro producer, is in New York winding up details on the sale of his Variety Music Corp. to Metro. Actually, Variety Music includes Jacobs Music, an old Boston catalog, and the latter name may be retained as still another publishing subsidiary to Metro's present affiliations with the Robbins, Feist and Miller Music catalogs.

Variety Music represents around $50,000 to Arthur and Hugo Freed so that Metro's $200,000 purchase price means a 150G capital-gains profit for the Metro producer and his brother.

While east, Freed is also talking over details with David Bernstein, the Loew's, Inc., v.p. and treasurer, on Metro stars recording exclusively for Loew-Metro's proposed new disk company (detailed elsewhere).

Disc Boom

Continued from page 41

on an annual sale of at least 140,000,000 discs. These will come from the four factories the company now has in operation, two in N. Y., one in Bridgeport, one in Richmond, Ind., plus two planned in Chicago and Hollywood. Victor now has its Camden plant, which has a peacetime capacity of 50,000,000 discs yearly, it's claimed, plus its Indianapolis factory and a currently inoperative plant in Hollywood. This company expects a postwar sale of 175,000,000 annually by its own artists. Columbia has two plants only, in Bridgeport and Hollywood, but is readying the old Remington Arms factory at Kings Mills, O., which, when ready, will be able to turn out a vast number of discs yearly.

Disc heads may not be so far off in their estimates of postwar sales when it's remembered that only an estimated 20% of current home radio receivers are equipped with turntables. Postwar there probably won't be a home set made without disc-reproduction equipment. Too, the Government only last week authorized the resumption of coin-machine construction. Of the estimated 450,000 jukeboxes in operation prewar, a considerable number have been put out of action by simply wearing out. These will be replaced and untold thousands added to them, all of which, of course, will help the manufacturers achieve their sky-high sales estimates.

Canada Sales Big

Washington, June 5.

Production of phonograph records in the Montreal area of Canada is at an all-time high and amounted to 4,500,000 discs in 1944, Department of Commerce reports. Demand for records is so great here that Canadian manufacturers say they could keep going at their present pace for 10 years without glutting the market.

In addition, large scale production of low-priced phonographs and mounting use of juke boxes is expected to increase the demand for platters and manufacturers are expected to concentrate on combo radio-phonograph units when they switch back from war goods production.

Meantime, the 25 percent wartime excise tax on radios and phonographs in Canada has been slashed to 10 percent.

British Best Sheet Sellers

(Week Ending May 24 '45)

London, May 24.

Dreams Getting Better..Connelly
Don't Fence Me In.....Chappell
On Lonely Side.....B. Wood
Together .....Connelly
Rosanna .....Cinephonic
Can't Help Singing....Chappell
Sweetheart Valley .....Dash
My Guy's Come Back...Maurice
Little Fond Affection.....Dash
Ever Go To Ireland..Cinephonic
Tico Tico.....Latin-Am.
Accentuate Positive....Victoria

Decca, Col., Victor Make Personnel Title Changes in Bunches

With the advent of freer times in the recording industry, the prospective loosening of manpower, machinery and the pre-war status of materials, the major recording companies apparently are preparing for the expected postwar boom by revisions in personnel titles, additions, etc. Decca's moves of last week are outstanding in this regard.

Jack Kapp, Decca president, cites the changes in his organization. Firstly, Milton R. Rackmil, company's treasurer, is named a v. p., continuing his grip on the firm's cash. Dave Kapp becomes the v. p. in charge of recording; under him will be Harry Meyerson, due in Friday from the Coast, where he was stationed for RCA-Victor, to become the company's contact with publishers and artists.

Samuel Yamin, Decca's attorney, has been named assistant treasurer; and Leonard Schneider is upped to director of advertising and sales promotion. The latter post is the only formal change in his position. Harry Kruse is named a v. p. in charge of branch office sales of Decca Distributing, a subsidiary company. W. Trembeth (Trem) Walker becomes a v. p. of Brunswick Radio Corp., another subsid, in charge of plants and production.

In the company's branch offices, Michael Connor, who had been an independent radio producer in Chicago, takes over as head of recording and World Transcriptions (another Decca subsid) work in Chi. Leonard Joy leaves N. Y. in a couple weeks as head of Decca and World recording in Hollywood.

Mefford Runyon, a commander in the Navy until his discharge as of May 30 last, after which he returned to his old post with CBS, is shifting to that organization's subsidiary, Columbia Recording Corp. Runyon has resigned his post as an executive v. p. and as a member of the CBS board of directors, and on July 1 moves to CRC as executive v. p. and member of the board. He will headquarter in Bridgeport, CRC's main offices.

Runyon has been with CBS since 1931, becoming treasurer a year later and a v. p. in 1936. He went into the Navy in 1942.

At RCA-Victor, Frank M. Folsom, who has been v. p. in charge of the recording company, was boosted to executive v. p. with the same duties. At the same time, John G. Wilson, who was in charge of financial administration at Victor, was boosted to operating v. p.

MPCE Council Ratifies Membership of Quintet

Members of the Music Publishers Contact Employees okayed five names submitted to them by letter two weeks ago as candidates for membership. At a Council meeting Monday (4) evening action of the membership was ratified, completing a most unusual procedure by a union in regard to membership applications.

Foremost of the five names included in the group the membership was asked to certify, or reject, was Bernard L. Miller, theatrical attorney, who recently became a part owner in the Leeds Music firm, operated by Lou Levy. Miller retains his legal practice. Another was Max Schall, former band personal manager, who will step into Bourne, Inc., as a contact man, with an executive position in the firm to follow. Others are Morris Diamond, war veteran returning to Dorsey Bros. Music; Garrett Romero, who goes to work for Southern Music, and Ben Storck, with Grand Music.

Happy Goday, Coast rep for Leeds Music, in N. Y. for a six-weeks vacation.

Bands at Hotel B. O.'s

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Hal Aloma*	Lexington (300; 75c-$1.50)	33	1,850	58,600
Sonny Dunham	New Yorker (400, $1-$1.50)	4	1,875	18,350
Glen Gray	Pennsylvania (500; $1-$1.50)	8	2,675	19,150
Nat Brandwynne	Waldorf (550; $2)	4	3,100	12,275
Erskine Hawkins	Lincoln (275; $1-$1.50)	4	1,030	4,250
Eddie Stone	Roosevelt (400; $1-$1.50)	4	[illegible]	10,975
Sammy Kaye	Astor (750; $1-$1.50)	3		12,925

** Asterisks indicate a supporting floor show. New Yorke[illegible] show; Lexington, an Hawaiian floor show.*

Chicago

Jimmy Dorsey (Panther Room, Sherman hotel; 950; $1.50-$2.50 min.). Biz 'way down for Dorsey's band, Dinning Sisters, Bob Crum, etc., since leader dropped out ill a fortnight ago. Only 5,500 this time.

Buddy Franklin (New Walnut Room, Bismarck hotel; 465; $1.50-$2.50 min.). Off-again-on-again weather held it down here, as elsewhere. Franklin and Enrica & Novello got 2,400.

Dick LaSalle (Mayfair Room, Blackstone hotel; 465; $2.50 min.). Carl Brisson opened Friday (1), splitting 2,350—only spot in town that's upward.

George Olsen (Empire Room, Palmer House; 700; $3-$3.50 min.). Skidding here, too, although 8,200 wasn't bad at all for Olsen, Henny Youngman, Lathrop & Lee.

Ted Weems (Boulevard Room, Stevens hotel; 650; $3-$3.50 min.). Weems and big show rated 7,300.

Los Angeles

Freddy Martin (Ambassador; 900; $1-$1.50). No change in business at usual 4,000 covers.

Joe Reichman (Biltmore; 900; $1-$1.50). Solid coin at 4,000 tabs.

Location Jobs, Not in Hotels

(Chicago)

Gay Claridge (Chez Paree; 650; $3-$3.50 min.). Sophie Tucker and Claridge drew solid 5,600.

Del Courtney (Blackhawk; 500; $2-2.50 min.). Sloughed off to 3,400 for Courtney, Imaginators, Marjorie Lane.

Ted Lewis (Latin Quarter; 700; $3-$3.50 min.). Lewis keeping the payolas coming, with 5,500 this time.

(Los Angeles)

Tony Pastor (Palladium, B, Hollywood, 5th week). Biz is still down while Santa Anita is still up: 24,000 entrants.

Charlie Barnet (Trianon, B, South Gate, 2nd week). Still climbing; up to 9,200.

Leighton Noble (Slapsy Maxie's, N, Los Angeles, 25th week). Took a good jump with late customers crowding in at 3,100.

Carlos Molina, King Cole Trio (Trocadero, N, Hollywood, 11th week). Chili bowlovers go for the Latin music with Chu Chu Martinez for 2,500 tabs.

Carmen Cavallaro (Ciro's, N, Hollywood, 2nd week). No doubt about the maestro's appeal, 2,600 covers.

Music Dealers Convensh Jacks Up Some Prices

National music dealers were in convention in New York at the Hotel Roosevelt starting Monday (4) and among other things started giving the music publishers some ideas on how to increase their margin of profit.

Books and music folios are a special problem, which when bought in small quantities cost the average dealer 38% overhead. One suggestion was to raise the non-copyrighted $1 folios to $1.10. The copyrighted stuff has been raised from $1 to $1.25, thus permitting the dealers a better profit margin. Biz continues sensational. Anything with notes on sells, it seems.

Music dealers also voted to eliminate the time-honored 10% discount to music teachers, a venerable trade custom.

ONE-SONG CO.

Jack Philbin, personal manager, has acquired a song by Teddy Powell and Larry Stock titled, "You Won't Be Satisfied Until You Break My Heart," and intends going into the music business with it.

His firm is to be titled United Music Co.

Metro-Walker

Continued from page 41

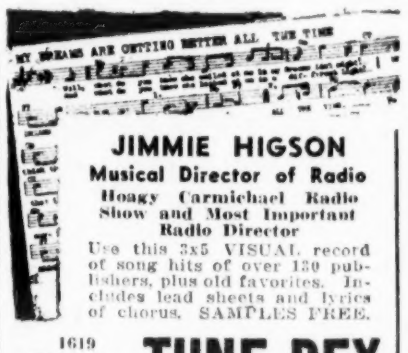
who will handle the reins of the disc company for the parent organization.

Whether Metro will use the Lion label legally laid out by music publisher Jack Robbins, in whose music firms Metro holds a controlling interest, is problematical. Robbins' disc firm is on paper only. It has no artists and the only time it has issued any pressings they were manufactured by Eli Oberstein's then Hit Record Co., with Lion labels. Robbins got 1,000 pressings of each master made for the purpose of circulating them among radio stations. This was to acquaint the public with artists being built up and handled by the publisher's Robbins Artists Bureau. After the 1,000 discs of each master were turned out, the masters themselves became the property of Oberstein, who was free to issue them under his own Hit label.

Bloom Stays at Bourne

Abe Bloom, scheduled to shift from Bourne, Inc., this week to the professional managership of Bogat, Inc., firm set up by Saul Bornstein for maestro Xavier Cugat, will remain with Bourne. Bogat post is to be taken by Johnny Green.

Bloom and Bornstein had differences over the assignment.



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Musical Director of Radio
Hoagy Carmichael Radio Show and Most Important Radio Director
Use this 3x5 VISUAL record of song hits of over 130 publishers, plus old favorites. Includes lead sheets and lyrics of chorus. SAMPLES FREE.
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TUNE-DEX

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NEW RADIO FEATURES
From the MILLS Catalogue
MAIL CALL
THE BLOND SAILOR
SWEET LORRAINE
I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME
MILLS MUSIC, INC.
1619 Broadway, New York

NBC, CBS, Blue, Mutual Plugs

Following is list of the most played popular tunes on the networks for the week beginning Monday and through Sunday, May 28-June 3 from 5 p.m. to 1 a.m. List represents the first approximately 25 leaders in **alphabetical** *order (in some cases there are ties, accounting for a longer list). The compilations embrace the NBC, CBS, Blue and Mutual Networks, as represented by WEAF, WABC, WJZ and WOR, N. Y., and are based on data provided by Accurate Reporting Service, regular checking source of the music publishing industry.*

TITLE	PUBLISHER
A Friend of Yours—†"Great John L."	Burke
All Of My Life	Berlin
Bell Bottom Trousers	Santly
Candy	Feist
Can't You Read Between the Lines?	Shapiro
Counting the Days	Santly
Dream	Capitol
Good Good Good	Berlin
Green Green Hills of Home	Starlight
If I Loved You—*"Carousel"	T. B. Harms
I Hope to Die If I Told a Lie	Advanced
I Should Care—†"Thrill of a Romance"	Dorsey
I Wish I Knew—†"Diamond Horseshoe"	BVC
June Is Bustin Out All Over—*"Carousel"	T. B. Harms
Just a Prayer Away	Shapiro
Laura—†"Laura"	Robbins
Sentimental Journey	Morris
Stars In Your Eyes—†"Pan Americana"	‡Southern
The More I See You—†"Diamond Horseshoe"	BVC
There I've Said It Again	‡Valiant
There Must Be a Way	‡Stevens
What Makes the Sunset	Miller
While You're Away	Remick
You Belong to My Heart—†"3 Caballeros"	‡Harris

† Filmusical. * Legit Musical. ‡ B.M.I. Affiliate.

10 Best Sheet Sellers

(*Week Ending, June 2*)

Bell Bottom Trousers	Santly
Sentimental Journey	Morris
Dream	Capitol
Just A Prayer Away	Shapiro
I Should Care	Dorsey
Candy	Feist
Sweetheart All Dreams	Shapiro
Laura	Robbins
There I Said It Again	Valiant
Dreams Getting Better	Santly

10 Best Sellers on Coin-Machines

1. Sentimental Journey (11) (Morris)	Les Brown / Hal McIntyre	Columbia / Victor
2. There I Said It Again (6) (Valiant)	Vaughn Monroe	Victor
3. Laura (6) (Robbins)	Freddy Martin / Dick Haymes	Victor / Decca
4. Bell Bottom Trousers (3) (Santly)	Tony Pastor / Jesters	Victor / Decca
5. Dream (8) (Capitol)	Pied Pipers / Freddie Martin	Capitol / Victor
6. Candy (11) (Feist)	Dinah Shore / Jo Stafford	Victor / Capitol
7. Just Prayer Away (8) (Shapiro)	Bing Crosby	Decca
8. My Dreams Getting Better (15) (Santly)	Les Brown / Louis Prima	Columbia / Hit
9. You Belong to My Heart (1) (Harris)	Bing Crosby	Decca
10. I Wish I Knew (1) (BVC)	Dick Haymes	Decca

MCA SEEKS DISMISSAL OF FINLEY TRUST SUIT

Los Angeles, June 5.

Music Corporation of America filed a motion for dismissal of the $3,000,000 suit brought against it by Larry Finley, who charges the corporation with violation of the Sherman Anti-Trust Act.

MCA compares professional musicians with professional baseball players, citing the opinion of Supreme Court Justice Holmes in the old suit of the Federal League against organized baseball. Justice Holmes held then that the labor of human beings is not a commodity or an article of commerce and does not come under the provisions of the Sherman Act.

Petition also states that Finley's complaint does not state a valid claim in violation of the Act, nor an instance of interstate commerce. Courts, the motion goes on to say, have held that there is nothing unlawful in "exclusive contracts" for the sale of goods or the rendition of services where there is and can be no monoply. Defendants hold that Finley's complaint clearly indicates that MCA has no monoply on the band business.

Motion for dismissal will be heard June 11 by Judge J. F. T. O'Connor in U. S. District Court here.

Teddy Powell Indicted For Draft Evasion

Teddy Powell, bandleader, free on bail for almost two years on charges of evading the draft, is said to have forced the showdown last week, which culminated in his indictment on the charge by a N. Y. Federal grand jury. Powell has been in N. Y. since the original charge forced him to disband his orchestra, waiting for developments in the case. Meantime, he had been writing songs again and is in the process of turning out the score for next fall's Copacabana, N. Y., show.

Government alleges Powell conspired with a N. Y. draft board member, who since committed suicide following disclosures of irregularities in the cases of others, to evade induction.

MAX DREYFUS SETS UP McHUGH-ADAMSON CO.

New music firm designed to handle the output of the songwriting team of Jimmy McHugh and Harold Adamson has been set up by Max Dreyfus. New firm, titled McHugh & Adamson Music, Inc., for the present will be in existence only on paper, but eventually, according to Dreyfus, will have its own staff. It's similar to the publishing firm recently set up by Dreyfus for E. Y. "Yip" Harburg and Harold Arlen, and the Williamson catalog set up for Richard Rogers and Oscar Hammerstein 2d.

Initial score by McHugh and Adamson to go into the new firm will be the tunes done by them for the new Eddie Cantor picture. However, these tunes will be exploited by the Chappell staff.

Deal with Dreyfus calls for all songs turned out by them that have no ties via studio deals with other publishers. For example, the two writers still have obligations at 20th-Fox. When completed the material done under those terms must necessarily go to Robbins Music, since the latter has a deal with 20th to publish all music stemming from that studio's films.

Peer, Mex. Society Set Deal for Five Years

Ralph Peer, head of American Performing Rights Society, late last week completed a new deal with the Mexican Syndicate of Authors & Composers. Peer's new deal with MSAC is for five years, effective Jan. 1, 1946, and is a renewal of a previous five-year agreement that expires the end of this year.

As usual, Peer's terms with MSAC call for an annual revision and renegotiation of financial terms.

Mrs. Whiteman in Hosp

Mrs. Paul (Margaret) Whiteman is in Doctors hospital, N. Y., for a minor operation.

It's something that has been stalled for some months.

Hampton's 44 Shows At N.Y. Apollo Nets Him 27G

If Lionel Hampton's orchestra didn't set a record for a number of theatre shows done in one week, the 44 it turned it at the Apollo theatre, N. Y., last week is still something to think about. Doing eight shows one day and nine another during the run, the band topped its previous boxoffice record for the house by more than $5,000.

Hampton drew $32,240 gross, of which $26,870 was net. On a 50-50 basis, the leader earned $13,435 on the week for himself. His old mark at the house, set last year, was approximately $21,500.

Tex Ritter and his western band off on a five-week eastern tour.

Decca's 30c Divvy

Decca Records last week declared a dividend of 30c a share to all stockholders, payable June 28 to those on record as of June 14.

Divvy is similar to the company's past quarterly declarations.

Ben Selvin Checks In At Majestic As Prexy's Aide

Ben Selvin checked into Majestic Recording Corp. this week as executive assistant to prexy Jimmy Walker.

A veteran of 25 years in the recording business, Selvin was veepee of Muzak for the last decade and will continue until at least October in an advisory capacity there, until a successor is gotten.

Spike Jones back in Hollywood to work on the Chase & Sanborn summer air show.

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ART MOONEY

AND HIS ORCHESTRA

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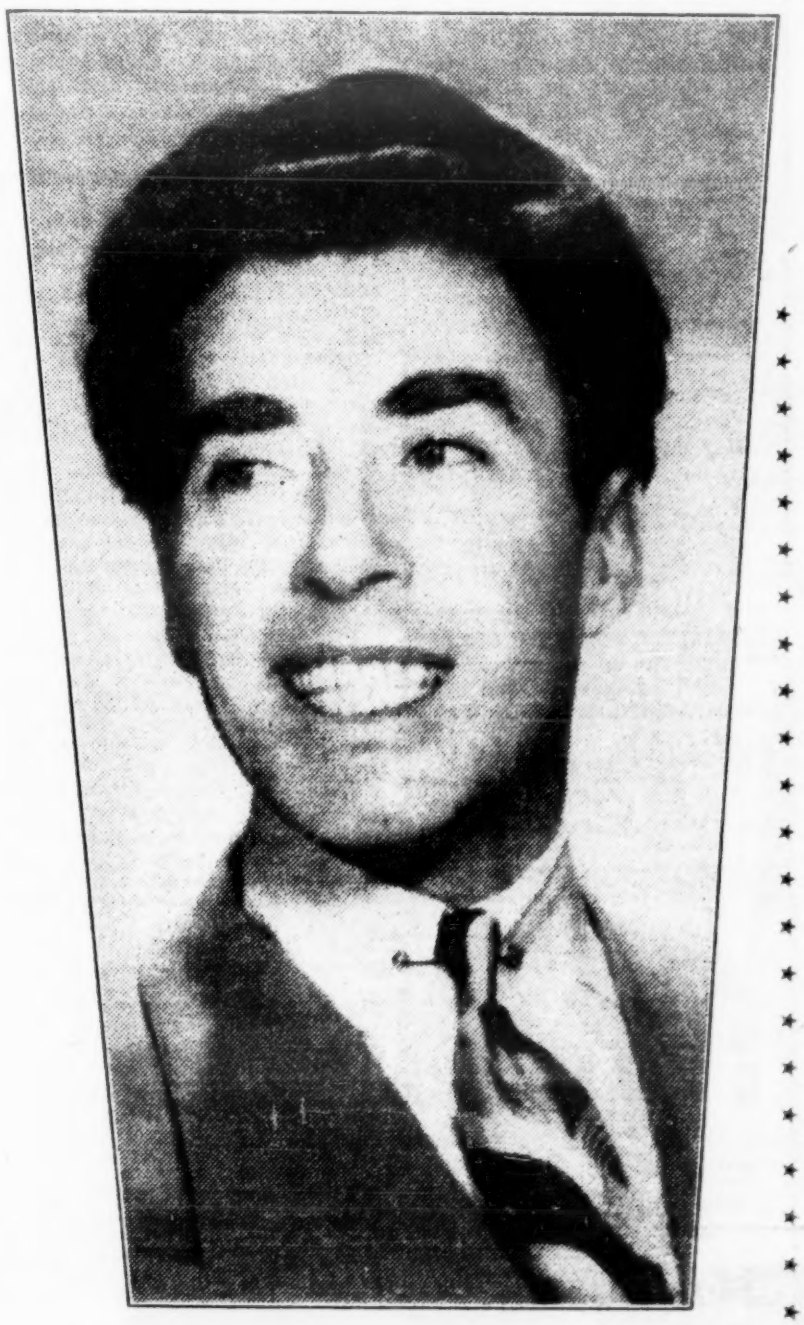
Currently—Return Engagement

AT NEW YORK'S NEWEST SPECTACULAR CLUB

THE CARNIVAL

HOTEL CAPITOL, NEW YORK

Broadcasting WOR-MUTUAL



Thanks—
EMIL RONAY and FRANK LAW

AGVA Sews Up Virtually All Upper N. Y. State Territory; Signs 35 Clubs

American Guild of Variety Artists sewed up the upper N. Y. territory last week via the blanket signing of 35 niteries to basic minimum agreements. Negotiations were handled by Patrick Geracci, head of AGVA's Buffalo, N. Y., branch prior to his shoving off to the Coast to head the Los Angeles local of AGVA, replacing Florine Bale, resigned. Geracci will reorganize the Coast office and in September resumes as head of the Buffalo local.

New spots signed and their classifications follow by cities: Rochester: Chateau, Swing Club, Casablanca, Brownie's, Times Square Club, Class A, with $75-50 minimums, latter for choristers. Club Bartlet, Class B, $65-45.

Syracuse: Andy's, Club Royale, Candy Club, Class A; Paramount Tavern, Class B.

Binghamton: Club Omar, Class A; Kennedy's Inn, Class B; El Chico and Chenango Grill, Class C, $60-40.

Buffalo: McVan's, Glen Park Casino, Chez Ami, Ray Ott Club, Cataract House, Class A; Club Como, Stork Club, Havana Casino, Cotton Club, Class B; Club Aloha, Casa Nova, Club Moon Glo, Federal Gardens, Cocoanut Grove, Whitey Schmidt's, Club Rainbow, Larry's, Henny's, Old Red Barn and Club Bon Ton," Class C.

Upon issuance of contracts this week all AGVA-franchised agents have been bulletined with an okay to book talent into these spots.

The Drunkenest Drunk You Ever Saw. The Laughingest Laughter You Ever Heard. Put Together It's

STEVE EVANS

WEEK JUNE 7TH
HIPPODROME, BALTIMORE

MGT.—MATTY ROSEN

PERFORMERS NOW IN ARMED FORCES

If you are in Special Services or not—for immediate use or post-war return to show business.

Here Is a Service You'll Always Want

FUN-MASTER GAG FILES

Contain Modern Comedy Material for All Type Performers
Each Script Contains Over 100 Sure-Fire Gags—$1.05 Each
Nos. 1 Thru 10 Now Ready
Make Checks Payable to
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Rolly Young, Toronto Globe Mail

THE MACK TRIPLETS

On Tour With Phil Spitalny
Exclu. Material HARRY COHEN 1697 Broadway
Personal Mgt. PHIL FARRELL 1650 Broadway

Coney Jingling

Continued from page 1

opening of the cradle of American carnival.

Singing, dancing and refreshments continue to serve as a surf-side trident of entertainment at the popcorn peninsula. Watering place in 1945 is somewhat reminiscent of halcyon days of the '90s, when the island was jampacked with bars and dancehalls, each doing bonanza biz around the clock. Coney bonifaces say that the salt air of the seaside encourages drinking, and current clanging of cash registers appears to prove this medical theory.

Oldtimers are pleased at number of cabarets and dance halls currently dotting island. Some 10 spots are spicked up and ready to gather in shekels from perspiring multitudes. Largest of new Coney projects is Million Dollar Ballroom at Boardwalk and 21st, on site of old Child's Restaurant. Operated by Coastal Amus. Corp., of which Lt. Harold Stern is said to be a large stockholder, it can accommodate some 5,000 persons and is the first ballroom of its kind to appear on the Boardwalk. Opening night (May 26) Van Alexander's and Billy Arnold's bands were on stand playing for 2,000 dancers, who paid 76 cents each to get in. Tom Morton, former manager of Blue Barron, Lucky Millander and Don Redman, is managing the Million Dollar Ballroom. Coney vets think this has better than even chance to click, despite fact that it is far removed from principal artery of resort. Atlantis eatery and dancery, also on Boardwalk, with Mousie Powell's aggregation furnishing dansapation, is doing brisk biz, particularly at night sessions.

Irish Inns

General mass of visitors pouring into resort, however, still make determined bee line for Irish inns on Bowery and Surf avenue, among more notable ones being Paddy Shea's Original Gilsey House, which doesn't feature professional entertainment; Original Shamrock House, "home of the reel and the jig" and singing waiters; Lane's Irish House, with singing waiters, and Stable Irish House with Allen Jackson's orchestra, and Rev. Oliver Mesheuy, preaching trumpet player, and Tommy Binford, on drums. Stable also renovated its signs, including large one which reads: "Prayer For Everybody: O Lord, please help me keep my damn nose out of other people's business." Feltman's, once island's foremost eatery, is operating on a considerably smaller basis this semester, and said to be on sales block, one of the prospective purchasers being Ben Fabricant. Also making money is Blue Bird Casino on Surf avenue.

Onetime handsome Luna Park, built by Thompson and Dundy, and which went through one of its periodic fires last season, may not fully reopen this season. Most of park's rides and games were completely destroyed in 1944, but there is a chance that a combine of Abe Seskin, Phil Pates and Chick Guelfi will work out a deal with Prudence Bonds, owners of property, to allow them to come inside park before July and set up a number of rides, games and fix up famed Chutes, operate the ballroom and swimming pool and also bring in circus and other shows under aegis of Billy Jackson, who is hep to Coney crowd psychology. Meeting of combine with Prudence was scheduled for past weekend. Meanwhile, Pates, Seskin and Guelfi signed a year's lease with Prudence to operate from exterior of Luna to Surf avenue, width of some 300 feet, with space enough for several ball games, dump-the-lady routine, photo gallery, refreshment stands, etc. Should deal for inside of Luna be consummated, Jackson may bring in "Barbary Coast" or "Little Old New York" show in one of the theatres still standing amidst debris of last year's conflagration. This, of course, is subject to green light from city inspectors, who are getting tougher about fire prevention requirements at the island.

Steeplechase, other large lane of pleasure at the spa, was operating 10 out of 31 attractions when caught Memorial Day. Help problem at Steeplechase is grim, and the Tilyous hit on idea of charging 14c admission to each of these 10 rides. For time being combo ticket is out. Rides in operation included Whip, Chicken, Caterpillar, Rocket Ship, Old Mill, Ferris Wheel, Express and Silver Streak. The Parachute was getting 50c Memorial Day. Steeplechase is planning to go back to combo ticket (31 rides for $1.10) later this month. Management uncertain what to do about ballroom and band. George C. Tilyou is managing park and James Onorato assisting. Frank Tilyou, treasurer, is in the Navy.

Freaks and Girlie Shows

Coney's infatuation with freaks and girlie shows hasn't diminished. Two principal sideshows now operating on island (both on Surf avenue) are Palace of Wonders and World Circus Side Show. Coney, as usual, has cornered world market in fat women, sword swallowers, missing links and India-rubber men. Palace of Wonders gives top billing to Anita, the "elephant face" girl, and Olga, the "headless" lass, while at World Circus the valentines herald the Great Waldo, "human ostrich," Flo Carlson, "fat girl," Rosetta, "Queen of Swords" and Margie White's revue. Tirza Wine-Bath Girlie Show, also on island, doing nicely.

Resort's waxworks, in reconstructing their galaxy of attractions for this season, as usual, are concentrating on the exciting and horror rather than the significant. At Eden Musee, principal Coney ceroplastic establishment, Fred Meers, manager, is shooting the waxworks on electrocution of Lepke Buchalter, Lonergan murder and couple of other delicately-conceived tableaux. A bit of showbiz is represented by reproduction of John Barrymore, holdover from last season. At World in Wax, Stillwell avenue emporium, Mussolini "execution" shares billing with Crosby and Sinatra.

Coney, Parisian-style center for rides and games, has no new ones to tickle fancy of the mobs. Old rides, however, with exception of merry-go-rounds, do provide necessary stimulation and intimacy for lovers. As usual, flat rides are in heavy demand by young and arrant petters. Biggest attraction among gravity rides continues to be the Cyclone, 500-foot-long thrill producer with 80-foot peak, which was getting two bits admish Memorial Day. Rocket, repainted, was pegged at 20c, and Loop-o-plane, two bits. Merry-go-rounds were a jitney for moppets under 12, making this about the only ride attraction to come into Coney nickel category. Shooting gallery ops were having tough time getting ammunition.

Anyone in metropolitan area needing pop brand ciggies can have their needs fulfilled at Coney by playing electrically-operated roll downs. Visitor in roll-down parlors doesn't give a hoot, any more about winning a kewpie doll or armadillo basket. All the mugg does is roll balls for LSMFT or the like. It may cost him two bucks to land pack of ciggies, but he figures it's worth it if only to show off his pitching skill for the moll at his side.

Seaside styles in food are pretty much the same with corn on cob at two bits, and pizza for a dime. But the bow-wow remains the dominant comestible, despite its dubious ingredients.

Wayne & Marlin Now 3

Pittsburgh, June 5.

Wayne & Marlin, standard act now at Terrace Room of William Penn Hotel, is adding a girl. She's Marlin's sister, and henceforth the act will be known as The Marlins.

Femme has been rehearsing with the two boys for some time and will join them before team's present engagement ends.

Saranac Lake

By Happy Benway

Saranac, N. Y., June 5.

Kay Laus received her all-clear papers and entrained for the Big Town.

Lew Pettit, formerly of this colony, has been added to the announcing staff of local station WBNZ, replacing Albert Bagdasarian, now with Saranac Study and Craft Guild.

Adele Gaffney, former staff worker of the old NVA sanatorium, was the first June bride of the colony.

Patricia Paddell, formerly of Ziegfeld's "Show Boat" and "Babes in Arms," will summer here.

Patricia Mitchell given the green light to return to New York and resume work.

Saranac Lake was the first city in northern New York to go ver the top in the 7th War Bond drive. Much credit is due Benny Ressler, veteran vaude performer, who managed the drive.

Edwin Wilkins left for Leahy clinic, Boston, for a general checkup.

Your columnist now under the personal observation of heart specialist Dr. Broomfield.

Write to those who are ill.

New Owners of Chez Paree Bldg. Give Spot Time to Find New Site

Chicago, June 8.

A stay of execution was granted Mike Fritzel and Joe Jacobsen, Chez Paree owners, last week by Aniline Corp. of America officials, who had served notice on them to vacate the building by July 31.

Unwillingness of the N. Y. brasshats of Aniline to work a hardship on F&J was given as the reason for the change of heart. Ops reported they have received the nod for an indefinite stopover at the spot, "until we're able to line up another site here." Paree owners have been on the site 13 years.

'CAPADES' PULLS 630G IN RECORD L.A. STAND

Los Angeles, June 5.

"Ice-Capades" washed up its 39-day stand at the Pan-Pacific Auditorium with a gross of $630,000, about $100,000 more than last year's take, encompassing the same number of days but with two performances less.

Company stays in town until July 6, rehearsing the new show, which opens July 11 in Seattle. Next stop is Portland, July 24-Aug. 12, followed by a vacation. Troupe will resume in Cleveland Sept. 19, followed by a tour of the eastern seaboard and Canada, but without New York booking. After a swing of the south and midwest it winds up in Los Angeles, April 25-June 2, 1946.

Marvin Schenck Again Heads 'Night of Stars'

Marvin Schenck, the Metro exec, is taking an encore as chairman of the 11th annual "Night of Stars" benefit at Madison Sq. Garden, N. Y., this fall. Paramount's Bob Weitman was chairman last year and will officate again this year, with Ed Sullivan, the N. Y. Daily News columnist, and Louis K. Sidney, Metro studio executive, as co-chairmen.

For the first few years Sidney was the topper, when he was headquartered here, and later Schenck took over.

A.&C.'s Other Dates

Abbott & Costello go from the Roxy, N. Y., where they open July 3 for three weeks, to the Hippodrome, Baltimore, July 26.

They have a commitment also for the Earle, Philadelphia, Aug. 3 and thence back to Universal for another pic.

Eddie Sherman East

Eddie Sherman, manager of Abbott & Costello and head of a booking office here, is expected in N. Y. from the Coast around the middle of June.

Trip here will serve the two-fold purpose of eyeing the comedy duo while they're at the Roxy starting July 3 and bolstering his agency which recently lost several houses.

Sherman is expected to be east around five or six weeks.

Atlantic City Marks Boardwalk's 75th Anniversary June 26

Atlantic City, June 5.

The boardwalk here is about to have a birthday, and A. C. is all set to do the anni in grand style.

The diamond jubilee will be celebrated the week of June 24. It was on June 26, 1870, when a golden spike was driven into the eight-foot-wide walk. That event will be observed with ceremony in front of Fountain Park. Scores of amateur performers will reenact the historic scene in pantomime.

Bustles and beaver hats, ruffles and riotous beards will be in fashion here during Diamond Jubilee week. There are a number of special events skedded. In addition to the Tuesday pantomime (June 26), there will be a sand castle contest for the kids on Monday; a bicycle fashion festival, Wednesday; oldtime songfest and barber shop quartet championship contest, Thursday; national drum and bugle corps championship contest, and juvenile parade, Saturday; and the eastern states gas-model airplane championship contest on Sunday, July 1.

Supervising the entire program is Albert H. Skean, manager of the city-owned Convention Hall. Ezra Bell, of the Hotel Morton, is chairman of the jubilee pageant to be held June 26.

The first boardwalk cost $5,000. The city issued scrip for its financing. The walk has been rebuilt four times, now has an average width of 60 feet, and is five miles in length. Two miles of the walk in the inlet and downtown sections, destroyed by the hurricane last fall, are being repaired now.

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THE
FONTAINES
Currently Appearing STRAND, New York

"Variety" says: "The Fontaines, a two-man, one-girl balancing combo, rate socko in any visual medium, class or mass. The novelty of the act is notable for the fact that the slim gal is the understander for most of the stunts, and most of them are toughies, too.

"There isn't a dull moment; they look like a million, and they have a neat flash finish that gets them off to boff returns." *Kahn.*

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Also to our friends and managers JOHNNY SINGER and BEN SHANIN

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Mgt.: EDDIE SMITH, Paramount Bldg., New York

N. Y. Copacabana Declared 'Unfair' By AGVA for Brushing Basic Pact

The Copacabana, N.Y., nitery, has been declared "unfair" as of June 14 by American Guild of Variety Artists for failure to negotiate a minimum basic agreement. New show headed by Enric Madriguera's band and including Mitzi Green, Russell Swann and Mario & Floria has been set for that date (14).

Action was leveled against nitery by Dave Fox, head of the N.Y. local of AGVA and sanctioned by Matt Shelvey, national administrator of the talent union, when it was charged that Monte Proser, operator of the Copa, had refused to get together with AGVA after he had been apprised that he would have to sign a contract or else.

Unless the breach is cemented in the meanwhile, no AGVA-member performer will be allowed to play the spot nor will any AGVA-franchised agent be allowed to book in acts.

Union is currently negotiating a contract with the Versailles, N.Y., with Fox and operators of the latter spot getting together on the weekend.

Wage terms do not figure principally in the signaturing of Copa or Versailles, since both spots pay talent far above the AGVA maximum. Contract is required more for regulations governing rehearsal periods and a six-day week for chorines such as obtains in all other niteries under AGVA terms.

Fox claims that besides written communications on the matter to Proser which have not been drawn replies, he and agents of the union had made personal visits to the nitery to see Proser, but were given the brush.

Park Central's Hawaiian Rm. Temporarily Shelves Aquacade Club Plans

Plans to open an aquacade at the Park Central hotel, N. Y., are being shelved temporarily in favor of opening of the new Hawaiian room. New operation will augment the current Royal Palm lounge in that hotel, and will feature entertainment.

Hawaiian lounge will be on the main floor in a room that is now being used for private functions.

Meanwhile, aquacade plans will wait pending completion of the Hawaiian room. Franklyn Hughes has already been engaged to do the decor for the water show.

AGVA BOND PAYS OFF 'BLUE HOLIDAY' CAST

Cast of "Blue Holiday," vaude revue, which folded recently during its first week at the Belasco, N. Y., was paid two weeks salary from the $13,000 bond posted with American Guild of Variety Artists. Irvin Shapiro, producer, had posted the coin prior to the out of town opening.

First week's salary had been paid off at N. Y. local of AGVA May 25, with the second week's dough paid out at the same pl: e last Friday (1).

Show headed b; Ethel Waters and having all sepia cast is said to have been a $45,000 floperoo.

AFEI Halfway Home In $3,000,000 Bond Drive

New York niteries have reached the halfway mark in the $3,000,000 War Bond drive sponsored by the Allied Food and Entertainment Industries of Greater New York. Majority of the bonds so far sold have been of the E series.

Treasury Department originally set a $1,000,000 quota for the niteries, but AFEI voluntarily upped the figure to cover the price of a fleet of B-29s.

Rapee to Do Concerts Again With 75 Pc. Orch

Erno Rapee, conductor of the Radio City Music Hall, N. Y. Symphony orchestra, will go out on a 30-day concert tour in the fall with a 75-piece outfit.

He'll play dates in New England and the South. It's his second concert routing.

Jackson Named Director Of Luna Park Shows

Billy Jackson, talent agent, was appointed director of amusements at Luna Park, Coney Island, N. Y., last week by Phil Pate and Abe Seskin, new lessees and operators for current season.

Jackson will revamp the building formerly known as The Ole Opry House and call it Little Old New York. Decor will be a replica of the old Atlantic Gardens, which flourished as a music hall on the Bowery, N. Y., in the so-called mauve decade. In it, Jackson will project an oldtimer revue tagged "A Night at Tony Pastors."

Jackson will also install a circus in the park's arena, with latter set to open latter part of June or early in July.

Shuberts Not Involved Financially in Detroit Vaude-Burley Venture

Shuberts disavow any financial connection with the combo vaude-burlesque revue starring Margie Hart which opened this week (4) at the Lafayette theatre, Detroit, booked in by A. & B. Dow Agency, N. Y. They're merely renting Dows the theatres, also some scenery and costumes from former Shubert productions.

This stance came to light when American Guild of Variety Artists stepped in last week seeking to have a bond posted for the initial show to guarantee salaries. Being a vaude revue, the venture naturally came under jurisdiction of the vaude talent union.

AGVA got in touch with the Shubert office about posting bond or letter of responsibility for the venture with latter office referring the matter to the Dows.

Al Dow subsequently posted security and acknowledged financial responsibility.

Deal only covers the Margie Hart unit and will require additional bonds if and when the Dows go through with additional units for the National, Washington, D. C., and Great Northern, Chicago.

AGVA deal is for 14 performances weekly.

ODT STILL FROWNS ON BIG STATE FAIRS

Washington, June 5.

While confirming the story in "Variety," couple of weeks back, that local and county fairs will be permitted this summer, Col. J. Monroe Johnson, of ODT, announced last weekend that regional and state fairs may not be held this year because of the transportation problem.

He requested managers of state and regional fairs to cancel, and asked local fair managers not to stage feature shows "at such times that they will add throngs of fairgoers to rush-hour crowds."

JOB NOT STEADY

Martin Wagner Leaves Morris Office After 34 Years

Martin Wagner, who for more than 34 years headed the concert department of the William Morris agency, resigned that organization last week. He's gone west to take over the concert dept. with Orsatti agency on the Coast.

Resignation came as a surprise to the industry. Wagner was supposed to have owned a 5% slice of the business and was guaranteed a lifetime job under the terms of the will of the late William Morris, founder of the agency.

Kilby, Romm to Coast

Harry Kilby, cafe department head of General Amus. Corp., will take a three-week trip to the Coast, leaving N. Y. June 20, in an effort to line up names for nitery appearances here.

Harry Romm, GAC act department head, will be leaving the same date to start production of his film at the Monogram studios.

NVA's 'Clown Nights' Folding for Summer

National Variety Artists has discontinued its "Clown Night" series for the summer months. They will be resumed in September.

Weekly feature provided showcasing for new talent and occasionally opened the way for comebacks for some of the old-timer members.

Two Tanks Solve Problem on Ice

Problem which has so far prevented the booking of ice shows in vaude houses is being solved by Jerry Rosen of the Stanford Zucker agency via the simple expedient of using two tanks, one always in advance of the other.

Until now it's been impractical for the blades shows to play consecutive stands because it takes around eight hours to freeze a skating surface and a slightly lesser time to melt the ice. Consequently equipment and casts couldn't reach the next stop in time for the first show. And they couldn't lay off every other week.

However, with use of two tanks, one of which will be set up ahead of the show while a second crew goes back to retrieve the equipment left at the previous stand and proceeds to the next, is seen as opening up the ice-field to vaude houses. Previous shows touring the variety circuits have used muck-ice. It's not satisfactory.

First show to install the new system is now being submitted to vauderies by Rosen, who has produced "Follies on Ice," which opens at the State theatre, Hartford, June 22. Show has a skating line of 10 and will use non-skating principals, including Vic Hyde and Three Samuels. Layout is also set for the Steel Pier, Atlantic City, June 30, for eight days. Rosen later plans to package the show with the Al Trace orchestra.

Widespread use of this system, however, is not likely to come about until more vital materials are available. Most tanks are already in use in arena shows and niteries.

Only one previous skate-show has ever been submitted for the variety circuits. Some years ago Charlie Yates condensed an arena show, "Skating Vanities," produced by the promoter of tennis matches, Bill O'Brien. Project, however, had to be abandoned because of inability to make consecutive bookings because of the time necessary to defrost the unit.

COMO INTO THEATRES AT HEAD OF GAC UNIT

Perry Como, who'll have a six-week vacation from the Chesterfield show beginning August 2, will fill in with a series of vaude dates.

He's being submitted at the head of a package show consisting of Clyde Lucas band, DiGitanos, Modernaires with Paula Kelly and Jerry Mann and Betty Linde.

AGVA, Chi EMA, Defer Pact Talks Temporarily

Blanket pacting of Entertainment Managers Assn., organization of western agents working out of Chicago, by the American Guild of Variety Artists, vaude talent union, will be held in abeyance until after the annual meet and election of officers of the agent group scheduled for tomorrow (7).

Matt Shelvey, national administrator of AGVA, returned from Chicago last week, where he had gone for a series of confabs with the agent group. He also huddled with Michigan State Bookers Assn. at its Detroit headquarters and is hopeful that both combos will be signed and tranchised by AGVA before the month is out. Both groups have been operating under a verbal understanding but have not actually been inked yet.

Shelvey left for Boston yesterday (5) to preside at and address general membership meeting of the Boston local of AGVA.

Wesson Bros. have been signed for the Paramount, N. Y. for the June 27 show.

Major Vaude Theatres to Start Thurs. Openings Week of Sept. 13

Uniform Thursday openings in all major key-city vaudeville theatres will begin the week of Sept. 13, all Paramount and RKO houses and a string of independently operated theatres in the east and midwest being ready to launch new pictures and stage shows on Thursdays. Plan is to make it easier for talent agencies to route acts and units around the country. Only house not definitely set on the new plan is Warner's Earle, Philadelphia, which is expected to come along soon.

Idea for a uniform Thursday opening-day all over the country originated in the Music Corp. of America theatre department, headed by Johnny Dugan. All other agency men backed it up due to the fact that different openings days often forced them to forego consecutive bookings in key theatres. When an act or band opened one house on a Friday and closed on Thursday, the succeeding week had to be spit up into one-nighters, three-day theatres, etc., if the following bookings was into a house operating on a Thursday opening. Too, the agents and bookers feel that Wednesday is a stronger closing night.

Involved in switching to Thursday openings are Paramount-booked houses in Omaha, Minneapolis, Buffalo, Chicago; RKO's Palace, Cleveland; and the Oriental, Chicago; Riverside, Milwaukee; Circle, Indianapolis, latter three being independently booked. Three-day theatres also will shift opening days to conform. For example, Palace, Columbus, O., will become a Monday to Wednesday operation instead of Tuesday to Thursday. Akron will shift to a Thursday to Sunday policy.

In order to start the Thursday opening plan, all houses now opening on Fridays will play only a six-day week the week of Sept. 6.

An Affront

Agents for Irene Bordoni, chanteuse current at the Blue Angel, N. Y., and Helen Kane, the boop-a-doop singing comedienne, submitted them to Billy Rose last week, figuring the producer wanted them for his "Concert Varieties," which preemed at the Ziegfeld, N. Y., last Friday night (1).

When contracts were about to be negotiated the agents found Rose wanted them for "Toast of the Town," new Diamond Horseshoe revue which follows current show and skedded to have a cast of oldtimers.

Both gals nixed deal upon grounds "they didn't want to be dated."

Theatrical Photog, Chi Hotel and Eatery Named in Suits by OPA

Chicago, June 5.

Maurice Seymour, theatrical photographer, was named in a suit filed by Chicago OPA director James F. Riley, Jr. in Circuit Court Thursday (31), seeking treble damages and injunctions to prevent further overcharges on photographs. Actual amount of damages sought were unestimated, according to Riley, because Seymour hasn't filed with his ration board a statement of prices he charged for photos in March, 1942, OPA's "base period."

OPA also secured a judgment of $2,463 against the Chicagoan, Loop hotel, from Judge Walter J. LaBuy in U. S. District Court, for food overcharges in the hotel's Tiffany Room, and secured order from Federal Judge John P. Barnes against Barney's, w. k. near northside steak house, to show cause why the eatery shouldn't be held in contempt of court for violation of an OPA injunction.

Barney's was accused by Government lawyers of illegally acquiring 79,260 red points through the sale of rationed fats to the J. & M. Popcorn Co., and then obtaining meat with the points.

JOHN SCOTT TROTTER ILL; MAY NIX TOUR

John Scott Trotter, bandleader on the Bing Crosby airshow, is reported to have suffered a heart attack at his California home, according to advice from the Coast and may not be able to make his date at the Strand theatre, N. Y., July 13 or 20. It was previously reported that Trotter had been in ill-health and was advised by his medicos to forego his trip east.

Trotter is scheduled to appear at the head of a package consisting of talent from The Groaner's radio program, unit to include the Charioteers and Eugenia Baird.

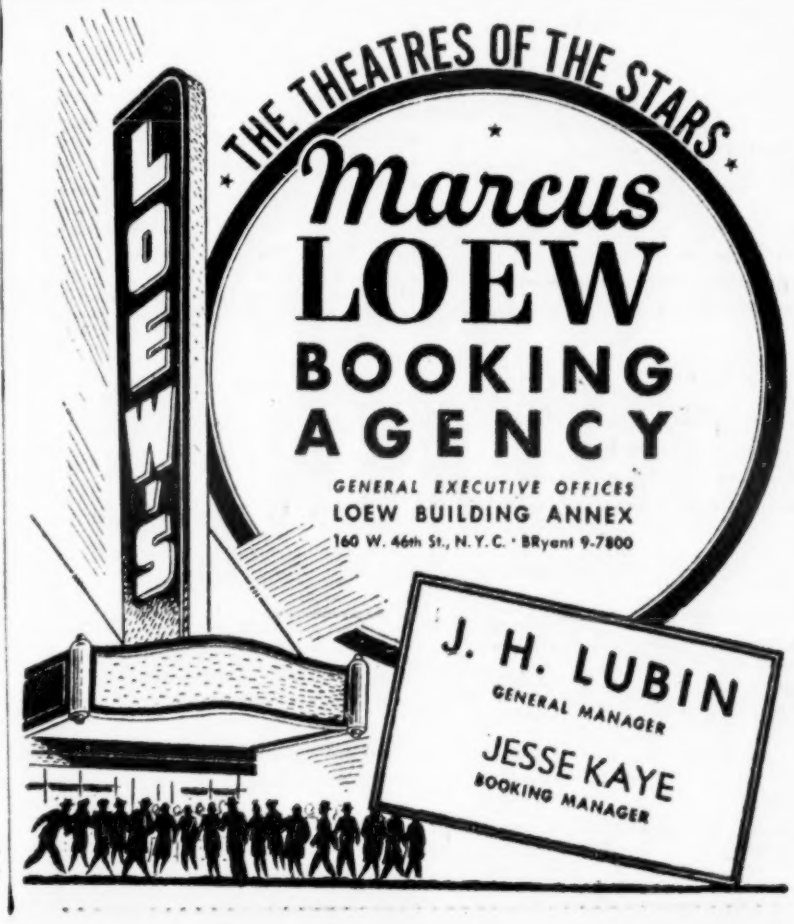
Lou Walters Disposes Of Colonial Inn, Florida Spot, to Lansky Bros.

Lou Walters sold the Colonial Inn, Hallendale, Fla., to the Lansky Bros., who operate the Green Acres, also in that vicinity. Price was $85,000.

Walters, who operates the Latin Quarters, N. Y. and Detroit, as well as the Terrace Room, Miami Beach, closed the Colonial Inn last season after a short period of operation because of the tight local transportation situation. He will concentrate on refurbishing the Terrace Room, planning an outdoor cafe, along with a cocktail lounge and a nitery on that site.

The Colonial Inn was originally operated by Ben Marden, who closed it after two years in the red.

Myrus, mentalist, starts a repeat date at the Cotillion Room of the Pierre hotel, N. Y, June 26.



Variety Bills

WEEK OF JUNE 8

Numerals in connection with bills below indicate opening day of show, whether full or split week

Loew

NEW YORK CITY
Capitol (7)
Guy Lombardo Orc
June Havoc
Joey Adams
Mark Plant
P Remus & T Boys
State (7)
Earl, Jack & Betty
Jane Kean
Happy Felton
Miller Bros & Lois
Adrian Rollini 3
WASHINGTON
Capitol (7)
Cattes Bros
Dick Buckley
Glenn Miller Mod's

Paramount

NEW YORK CITY
Paramount (6)
Jerry Wald Bd
Allan Jones
Gil Lamb
Eileen Barton
Lyn Shirley
Bob Coffey
CHICAGO
Chicago (6)
Lowe, Hite & Stan
Joan Merrill
Eddie Peabody
CHICAGO
Regal (6)
Luis Russell Bd
Marva Louis
Peak Watson
Brown Dots
Jelly Roll
Zuzu
Walter Green
MIAMI
Olympia (6)
Lattip Sis
Roy Douglas
John Steel
Jackie Green
The Samuels
OMAHA
Orpheum (6)
Conner Boswell
Bill Bardo Bd
SO. BEND
Palace (11th only)
Duke Ellington Orc
Chuck & Chuckles
Jesse & James
TOLEDO
Paramount (8-10)
Duke Ellington Orc
Chuck & Chuckles
Jesse & James

RKO

BOSTON
Boston (7)
Georgie Auld Orc
Tip Tap & Toe
N Rae & Waterfall
McFarland 2 Orc
Great Ballantine
Beth Farrell
SAN FRANCISCO

Cabaret Bills

NEW YORK CITY

Bill's Gay 90's
Ethel Gilbert
Bernie Grauer
Harold Willard
Jack Ryan
Charles Strickland
Jimmy Burns
Bill Kelsey
Gay 90's Quartette
Blue Angel
Mildred Bailey
Delta Rhythm Boys
Irene Bordoni
Burton's Birds
Bobby Short
Chittison Trio
Cafe Society (Uptown)
Jimmy Savo
Josh White
Dolores Martin
Kenneth Spencer
Ben Kraft
Gene Field (2)
Phil Moore Orc
Cafe Society (Downtown)
Ann Hathaway
Mary Lou Wms
Elwood Smith
Ed Hall Orc
Carnival
W Hoveler Dcrs
4 Morrocans
The Gibsons
Elaine Malloy
Kay & Karol
Whirlwinds
Don McGrane Orc
Art Mooney Orc
Casino Russe
Olga Baclanova
Adia Kuznetzoff
Simeon Karzaeff
Codolban Orc
Club 18
Al Hixon
Joe Mann
Ann Denis
Gaye Dixon
Betty Jo Dazey
Hotel Pierre
Di Gilanos
Stanley Melba Orc
Wally Boag
Hotel Plaza
Bob Grant Orc
Hildegarde
Hotel Roosevelt
Eddie Stone Orc
Hotel Savoy Plaza
Kay Kimber
Roy Fox Bd
Gusl'e Clemente Orc
Narita
Hotel St. Regis
Josephine Houston
Beatrice & Gomez
Fred Miller Orc
Hotel Taft
Vincent Lopez Orc
Hotel Waldorf-A
Herm'es Williams 3
Canin
Victoria Cordova
N Brandwynne Orc
Iceland
Boyd Heather
Lou Martin Orc
DeQuincey & Givens
Jimmy Kelly's
La Rubia
Jean Colvina
Rudya Lynn
Jo Ann Collyer
Aloma
Renee
Rosita
Diane Page
Carter & Ross
Joe Capello Orc
La Conga
Dolly Dawn
2 Wiles
Servandos 3
Baron & Bernay
Alan Stone
Machito Bd
La Martinique
Harry Richman

BOOKING THE NATION'S LEADING INDEPENDENT VAUDEVILLE THEATRES
EDWARD SHERMAN AGENCY
NEW YORK
PARAMOUNT BUILDING
BEVERLY HILLS, CAL.
CALIFORNIA BANK BLDG

Irene Manning
COLUMBUS
Palace (12-14)
Luin Belle & S'ity
Golden Gate (6)
J Teagarden Orc
Windy Cook
John Calvert

Warner

NEW YORK CITY
Strand (8)
Shep Fields Orc
Minevitch R's w/J'y
The Fontaines
Lenny Gale
PHILADELPHIA
Earle (8)
L Armstrong Orc
Red & Curley
Slim & Sweets
Stepin Fetchit
WASHINGTON
Earle (7)
Roxyettes
Lee Davis
The Willys
Bob & H Roland
Helmut Dantine
Andrea King

Independent

NEW YORK CITY
Music Hall (7)
Anchutina
Wm Dollar
Edward Reichelt
Bernard Griffin
Wm Judd
Tony Cukas
Geo Cronin
Sid Cidcanale
Roxy (6)
T & S Demarco
John Boles
The Pitchmen
Jackie Gleason
Roddy McDowall
LONG ISLAND
Jamaica (7-10)
Stevens Bros & B'r
Jack Mann Co
Flanretta Co
Lorraine Miller
Paul Smith
WASHINGTON
Howard (8)
Count Basie Orc
Pops & Louie
Howell & Bowser
Jimmy Rushing
Shorty Davis
AKRON
Palace (8-11)
V Monroe Orc
Guy Kibbee
Ziggy Talent
4 Norton Sis
Jeanne Blanche
ATLANTIC CITY
Steel Pier (9-10)
Dawn Bros
3 Demarcos
Lew Parker
BALTIMORE
Hippodrome (8)
Charlie Spivak Orc
Steve Evans
Una Cooper

America's Leading Independent Agent
EDDIE SMITH
1501 Broadway
New York

(7-8)
Leda Blake
Jenny & Moore
Rudy Vasco
(One to fill)
BOUND BROOK
Brook (9-10)
Leda Blake
Al & B Richards
Rudy Vasco
(Two to fill)
PHILADELPHIA
Carman (8)
Phyllis Willis
3 Harmonica Reeds
Wayne & Marlin
(Two to fill)
SPRINGFIELD
Court Square (7-10)
Bob Nelson
June Lorraine
The Chocolateers
(Three to fill)
State (7-9)
Luke & Hank
Joe Hanley
(10-13)
Sammy Moss
(Three to fill)
CAMDEN
Towers (8-10)
Louis & Cherie
Little Four
Allen & Drake
Allan Reno
3 Kings
HARTFORD
State (8-10)
Louis Prima Orc
Rolly Rolls
Lane & Claire
PHILADELPHIA
Willow Grove Park (10th only)
Luke & Hank
Joe Hanley
(Three to fill)

Marcia Kent
Vincent Bernon
Gordon Andrews O
Copacabana
Xavier Cugat Orc
Georgie Price
Garcias
Louis Del Campo
Hilda Ramos
Don Dennis
Joel Herron
Con Rongs
Irwin Folk Orc
Diamond Horseshoe
Bob Hall
Johnny Burke
Lionel Kaye
Emma Francis
Hazel Mangean 4
Marcia Dale
Cecil Lewin
Gloria LeRoy
Billy Banks
Bill Quentmeyer
Mitchell Brother
Michael Edwards
Mort Reid Orc
Vincent Travers Orc
400 Club
Benny Goodman Orc
Machito Bd
Havana-Madrid
Flores & DeCordoba
Jimmy Sutton
Senor Mardo
Maria Louisa Lopez
Carlos Varela Orc
Hotel Ambassador
Louis Betancourt O
Jules Lande Orc
Hotel Astor
Sammy Kaye Orc
Jose Morand Orc
Ron Perry Orc
Hotel Belmont Plaza
Gale Roberts
Jay Seiler
Bill Russell
Kathryn Duffy Dcrs
Nino Morales Orc
Payson Re Orc
Hotel Biltmore
Henry Busse Orc
Barrys
Hotel Commodore
Mishel Gornes Orc.
Hotel Dixie
Don Baker Orc
Hotel Edison
Jose Cortez Orc
Essex House
Stan Keller Orc
Ruth Cleary
Hotel Lexington
Momi Kai
Tapu Kaua
Talima
Maile
Mokibana
Harold Aloma Orc
Hotel Lincoln
Erskine H'kins Orc
Hotel New Yorker
Joan Hyldoft
Terry Brent
Phil Romaine
Neil Fontaine
Arnold Shoda
Sonny Dunham Orc
Hotel Pennsylvania
George Paxton Orc
Alan Dale
Frankie Hyers
Lillian Moore
Harris Trio
Danny Daniels
Socasses Orc
Dick Rhodes Orc
Latin Quarter
Tommy Dix
Maxsone-Abbott D
Gloria Gilbert
Ross & La Pierre
Don Saxon
Harold & Lola
Hudson Wonders
Ben Dova
Wini Walsh
Marty Beck Orc
Le Ruban Bleu
Jane Dillon
Thelma Carpenter
Monica Boyar
Jose Mellis
Cedric Wallace 3
Leon & Eddie's
Eddie Davis
Lockwells
Flora Drake
Berdi Hayden
Danny Roberts
Sherry Britton
Art Waner Orc
Monte Carlo
Dick Gasparre Orc
Jean F Murray
Lady Anne
Alberto Orc
Old Roumanian
Olga Wostova
Sadie Banks
Mimi Cartier
Joe LaPorte Orc
Rogers Corner
Harry Lefcourt Orc
Clark's Hawaiians
Harold Green
Freshmen
Mars Trio
Korn Kobblers
Sig Schatz Orc
Spivy's Roof
Spivy
Carter & Bowie
Jayne Manners
Stork Club
Morales Orc
Ernie Holst Orc
Stan Keller Orc
Versailles
Jane Pickens
Cobsey & Ayers
Bob Hopkins
Bob Douglas
Marian Niles
M Bergere Orc
Village Barn
Al Robinson
Alkali Ike
Mila Rossiliano
Moore Sis
Tiny Clark
Eddie Ashman Orc
Zanzibar
Cab Calloway Orc
Count Le Roy
Day, Dawn & Dusk
Pearl Bailey
Bill Bailey
Peewee Marquette
Cook & Brown
Dorothy Saulters
Claude Hopkins Orc

Adams Reopens Aug. 31

Adams theatre, Newark, plans to reopen Aug. 31.

House hasn't yet booked opening show, but has Louis Jordan down for week of Nov. 15.

New Acts

BARRY WOOD-PATSY KELLY
Songs and Patter
20 Mins.
Earle, Washington

Barry Wood opens this act by mike-ing "I Feel a Song Coming On," "Dreams Getting Better," "Saturday Night" and "I Should Care." Out jumps the ebullient Patsy Kelly from the wings, kisses a guy in the orchestra and comes up to the mike for a merry exchange with Wood.

Their pater is fresh and engaging. It is all about the trouble Miss Kelly has in getting a man. She creates a boisterous line of chatter, during which she kisses three more men in the orchestra. House conductor Jo Lombardi also gets into the act, and they duet on "A Tree Grows in Brooklyn," and Miss Kelly solos.

Comedienne is volatile, amusing and, in a way, wowed the first audience Saturday afternoon (2). Her assaults on the orchestra likewise entertaining. Took six bows when caught. *Arke.*

HARRY STEFFEN
Electric Guitar
8 Mins.
State, N. Y.

Coaxing plenty of music and novelty effects out of his 16-stringed Westinghouser, Harry Steffen kicks in a satisfactory turn spotted second at the State. Opens with Hawaiian melody, then into quick switch for impressions of steamboat whistles, a wireless SOS signal, Jack Benny's off-tune fiddle version of "Love in Bloom," divebomber sound effects and a couple of femmes arguing via telephone.

Single handles announcements modestly and makes good appearance. He's back to straight music for "Bells of St. Mary's," featuring chime effects, and closes out with locomotive intro followed by "St. Louis Blues." Suitable for family-time vaude and modestly budgeted niteries. *Donn.*

BIG BILL
Songs
9 Mins.
Apollo, N. Y.

Big Bill is an apparent newcomer to professional showbusiness, carrying awkward stage mannerisms and wearing Sunday best of ancient design. But this tall Negro does sing a mean brand of race-blues, voice delivery and folk quality of his offerings being reminiscent of a Leadbelly without social-consciousness.

Accompanying himself on a guitar strung over his shoulder, his songs lean toward the indigo, but content of which is lively and fresh. Resulted in a near showstop.

With proper exploitation he could be developed into a singer for cafes which feature novel entertainment. *Jose.*

BILLY MITCHELL
Comedy
10 Mins.
Apollo, N. Y.

This portly colored boy has obviously been around for some time but apparently hasn't played the houses in which "Variety" catches its New Acts. Apparently for good reason, too. His material isn't strong enough for the standard spots, being cut along ancient lines, and fairly pointless for the most part. He does better in the song department, being able to sock across a number despite the weak lines contained therein.

Mitchell sets himself off immediately along sight lines, being garbed in rompers and flat-derby, but he's unable to continue long with that advantage. *Jose.*

DON DORSEY
Trapeze
5 Mins.
State, N. Y.

Fast traveling single used to open bill here has youth, assurance and daring. Attractively garbed in blue sailor-type costume, Dorsey runs through series of thrillers on flying trapeze to score neatly with a one-leg balance while bar is swinging and a routine of heel-and-knee grabs. Clincher is a one-knee grab at close which earns good hand.

Dorsey is well suited for vaude, outdoors or niteries using circus-type turns. *Donn.*

ANN HATHAWAY
Songs
7 Mins.
Cafe Society Downtown, N. Y.

Sultry-voiced singer lacks experience. Miss Hathaway gives off plenty s.a. along visual lines, being garbed in a form-fitting, beaded gown with bare midriff, but projection isn't up to par.

Pipes "Don't Blame Me," "Between Devil and Deep Blue Sea" and a blues number with a voice that's pitched far below what it should be naturally. She loses volume and tone as a result. *Jose.*

Borrah Minevitch Harmonica Rascals, current at the Strand, N. Y., set for the Waldorf-Astoria, N. Y., June 28. Also booked for the Palmer House, Chicago, in November.

Night Club Reviews

Latin Quarter, Chi

Chicago, June 1.

Ted Lewis Orch (15) with Geraldine Du Bois, 3 Reed Sisters, Audrey Zimms, Patty Thomas, Dewey Sisters (2), Paul White, Roy Peace, Irving Kostal Orchestra (5); $3 and $3.50 minimum.

Everybody's happy on Randolph street, particularly Ralph Berger, who sees very few, if any empty tables in the next few weeks with the return of Ted Lewis, his band and show. Lewis played to standout biz the last time he was here and is expected to repeat this time.

There isn't much that can be said about Lewis and his methods that hasn't been said time and time again. He's an ace showman and his touch and pacing keeps an hour and a half session moving with rapidity and precision. From his opening song, "Be Yourself," to the finale things moved swiftly, all tied up with special lyrics sung by Lewis, Paul White, who is a pantomimic find, has replaced Snowball Whittier, now in the Army, in doing the "Me and My Shadow" routine and is given every opportunity by Lewis to show his talents. The early movie bit scene isn't very funny and could well be eliminated but when he teams up with Roy Peach further down on the bill, they stop the show with their dancing and comedy antics. Reed Sisters score with brace of songs.

Dewey Sisters click with expert acrobatics, including back bends, splits, aerial somersaults and other tricks, and Geraldine DuBois, a beauty dressed to display a nifty pair of gams, tosses off several songs for a hit, followed by Patty Thomas, who clicks with sesh of fast heel and toe kicking to "I'll Be Seeing You in My Dreams" and "Hawaiian War Chant." Audrey Zimms is terrific with baton twirling. A hit.

Lewis is outstanding in the "Sunnyside of the Street" and "Just Around the Corner" numbers and his sentimental ode to his high hat. All in all when you've sat through the show you know you've been entertained. The Lewis band, under the baton of Sol Klein, and Irving Kostal's five-piece combo, alternate on the dance tunes to the complete satisfaction of the dancers. *Morg.*

Biltmore Roof, N. Y.

(BILTMORE HOTEL)

Henry Busse Orch (17) with Phil Gray, Roberta; Cardini, Fred & Elaine Barry; no minimum, cover $1 weekdays, $1.50 weekends.

Biltmore Roof last summer used an ice show and a minor name band to draw patronage. This year it's offering Henry Busse's orchestra and the crack performances of Cardini and the dance team of Fred and Elaine Barry. Business should be healthy, for it's all well worth the attention of the class mob from which the Biltmore draws its patronage.

Busse's orchestra, fresh from a run at the N. Y. Strand theatre, where its efforts were deemed only fair by this reviewer, does a much better job on the Roof. It keeps its stuff within earable bounds, keeping the dance floor well occupied opening night (31).

Roberta and Phil Gray vocal with the outfit, both being average.

Cardini's card, colored-ball and cigaret manipulations held a goodly opening-night crowd in rapt attention. Beside being one of the cleverest sleight-of-hand artists available for this close-to-the-audience type of work, Cardini is a master of showmanship.

Routines and execution by Fred and Elaine Barry are in the same category. Doubling from "Up in Central Park," they're a fresh-looking couple with modern dance ideas and a cute way of presenting them. This audience didn't want to let them off, and rightly so. They recently also doubled into the Wedgwood Room of the Waldorf. *Wood.*

Marine Room, Chi

(EDGEWATER BEACH HOTEL)

Chicago, June 2.

Wayne King Orch (18), Gaudsmith Bros. (2), Stylists (8), Rosemary Deering, Nancy Evans, Allen DeWitt, Dorothy Hild Dancers (12), Three Bars; $3-$3.50 minimum.

It's Beach-Walk time again at the Edgewater Beach, it says here. Occasion also marks the return of Wayne King, whose w.k. sweet, stringy aggregation shows up well as a result of the maestro's long reconversion - from-khaki-to-mufti period, during which rehearsals were plenty and gruelling. Only four of the original bandsmen remain, to cue what a grind it's been.

Dorothy Hild is right in there pitching with just what this stanza needed—the nostalgic touch. Following a sentimental "glad to be back" pitch by King, Miss Hild's line tees things off with whirls to "Merry Widow" score, backed admirably by King and the eight Stylists, mixed vocal group. One-two-three-four tempo continues in the next turn, a Strauss medley by the band, which payees love.

A dog act following this solid dose of Lehar and Strauss is kinda incongruous, but the Gaudsmiths and two kingsize poodles vend their standard wares pleasantly, three-high with pooch on top getting them off noisily.

Nancy Evans, pert chantress, puts over a nicely-varied quartet of tunes —"Beguine," "Sentimental Journey," "Ciri - Biri - Bin," "Summertime"— and the Hild dollies, be-plumed in white, win another big nod with "Flamingo," also providing eye-filling background for Rosemary Deering's dainty ballet to "Clair de Lune."

Band ties things up with medley of pop tunes, during which Allen DeWitt does the vocal of "Temptation" with a virile punch, and the Three Bars, vocal and instrumental male trio, make the rounds of the tables during intermission. All in all, a solid sendoff for the King. *Mike.*

Coronet, Philly

Philadelphia, May 30.

Milt Britton Orch (14) with Buddy Raymond, Joe Britton, Susan Carol, Billy Burns, Janet Garet; no cover, $2 min.

This is the first time the Coronet has tried a band as its main attraction. It's not bad nightclub fare, what with Britton's boys making a junior edition of "Helzapoppin" out of their stint.

With dead-panned Milt Britton acting as m.c., the show proceeds at a hectic pace. The dizzy doings include a couple of song and dance turns by Buddy Raymond whose mannerisms remind one of Danny Kaye, when the latter was on the way up.

Joe Britton and the other zanies in the band do a neat bit of cutting up. Best bit is the band's takeoff on the "old masters," each bandsman wearing mask and hair-disguise of the erstwhile musical greats. Finale in which music and instruments are tossed around winds things up in proper mood.

Susan Carol has a pleasing set of pipes but should use beter judgment in her choice of tunes. Current repertoire is dated. Newer songs would enhance her stature.

Billy Raymond, sepia hoofer, has an unusual style and knocks himself out trying to please—which he does.

Also in the terps department is blonde Janet Garet, whose forte is a whirling-dervish sort of routine, plus a cape dance to Castillian music which is well-executed and well-received.

The new Coronet line is pleasing to the eye both in looks and in its routines.

Room virtually capacity when reviewed (Thurs. dinner). *Shal.*

Samovar, Mont'l

Montreal, June 1.

Gil Johnson, Myk San-din & Ruth Rowan, Roberta Welsh, Roberto & Alicia, Carl Grauer, Bill Skinner Orch. (8), Bill Moody, Relief Orch (3); $2 min.

This spot goes in more for the Russian atmosphere than for lavish floor show. There is no girl line and the entertainment is strictly on the minor side.

Singer Roberta Welsh scores in a wide variety of songs from the pops to old timers. Her voice is smooth and warm, but she might do well to perk up here repertory a little.

Gil Johnson is just so-so as a singer, but his dancing makes up for what he lacks vocally. A good stylist with average voice, Johnson does some neat acrobatic dancing that overshadows the weak vocals.

As for Myk San-din and Ruth Rowan, they bill themselves as "Dances from India," but, according to audience reaction, nobody in the house was ever in India. There were yawns galore.

Roberto and Alicia show some fancy footwork in Spanish and gypsy dances. Nothing phoney about their work.

The Skinner band does as well as it can witht eight men, but Bill Moody is nicely received with his relief trio. *Laza.*

'Bell Bottom'

Continued from page 1

kids, along with radio plugs in its cleaned-up version, the tune is getting around faster than a B-29 over Tokyo.

Nobody knows where or when "Bell Bottom Trousers" originally started, but Moe Jaffe, bandleader-songwriter ("Collegiate," "If You Are But a Dream" and others) introduced it at servicemen's benefits while working Philadelphia location jobs. It caused plenty of snickers among the tars who passed it on to soldiers.

Jaffe then wrote a clean version of the song and handed it over to Santly-Joy for publication. However, the indigo versions persisted and in addition many improvements over the originals were improvised. Except over the air, you're likely to hear it in a form that shouldn't be heard by junior.

Sam Adams on 'The Boxscore'

Samuel Hopkins Adams explains the how-come of "Variety's" critics boxscore in his biography of "Alexander Woollcott, His Life and His World," published by Reynal & Hitchcock. Tome is just out, drawing the praises of book reviewers. Author admired the late Sime Silverman, founder and publisher of "Variety," and often visited the one-time popular retreat atop the "Variety" Bldg. on West 46th St., N. Y. In the book he refers to *Sime's* editing of the paper as "cockily independent . . . he didn't give a damn for anyone and didn't care a damn who knew it . . . he disliked and distrusted the Algonquin Round Table (which Woollcott dominated) and regarded it as a clique . . . that judgments upon the drama were determined in conspiratorial conclave."

"Variety" proposed to "approximate the sureness of critical judgment through a weekly resume . . . Jack Pulaski was assigned to the job . . . but he did not convict the "Algonquin clique' of conspiracy. It did result in establishing 'Variety's' famous 'Drama Critics Boxscore,' which is today standard in the American theatre . . . Woollcott was pretty consistently low man . . . vying with him for this lowly distinction was no less a personage than Percy Hammond . . . One avowed purpose of the 'Variety' feature was to dissuade the critics from neutrality. It succeeded. 'No opinions' (on shows) virtually vanished . . . Woollcott was probably influenced toward more positive forecast . . . he showed less hesitancy thereafter to put himself on record." At the time Woollcott was critic for the N. Y. Times.

Kronenberger (PM) Wins 'Variety' Boxscore; No 'No Opinions' First Time

For the first time in 22 seasons that "Variety" has kept a boxscore of drama critics on New York dailies, all reviewers expressed themselves definitely about every show covered during the 1944-45 season. Not a single "no opinion" was expressed; reviews by critics who reviewed in quite vague terms. Heretofore, 11 winners of the annual "contest" had a clean record in that respect. Primary purpose of the boxscore has been to suggest indirectly to the critics to say what's good and what isn't, instead of thinking up taglines for their notices.

Louis Kronenberger of PM and Lewis Nichols, of the Times, who have been running neck and neck since the start of the war, did it again, the former being the winner for 1944-45. Last season the Times' critic copped but was second at the past mid-year count in January. It's the second time Kronenberger got "Variety's" mythical award, he won in 1942-43.

The PM reviewer covered 81 shows, calling 'em right 72 times and guessing wrong nine times, his percentage being .889. Nichols caught the same number of premieres, being right 70 times, his percentage being .864. Incidentally, it was Kronenberger who came in for some criticism recently from fellow critics when he refused to select a best play, despite the welter of concededly good things, and they didn't think he wrote himself out of the bag by explaining why. John Chapman, of the News, took a shot at him particularly.

Ward Morehouse, of the Sun, bettered his standing in the score by coming in a good third with .843. He tied Nichols in having 11 wrongs but covered fewer shows (70). Robert Coleman, Mirror, who was head man some years ago, moved up two notches over his standing last year, being fourth with a .817, but Chapman dropped from third to fifth, although it looked as though he would be in the money at the mid-year. Howard Barnes, who also covers pictures, has about the same rating as last year although his percentage is less.

N. Y. Drama Critics' Boxscore

Season of 1944-45
(JUNE 1, 1944-MAY 31, 1945)

Key to abbreviations: SR (shows reviewed), R (right), W (Wrong), O (no opinion clearly expressed), Pct. (percentage).

	SR.	R.	W.	O.	Pct.
LOUIS KRONENBERGER (PM)	81	72	9	0	.889
LEWIS NICHOLS (Times)	81	70	11	0	.864
WARD MOREHOUSE (Sun)	70	59	11	0	.843
ROBERT COLEMAN (Mirror)	82	67	15	0	.817
JOHN CHAPMAN (News)	81	66	15	0	.815
HOWARD BARNES (Herald Tribune)	68	54	14	0	.794
ROBERT-GARLAND (Journal-American)	75	58	17	0	.773
WILELLA WALDORF (Post)	73	56	17	0	.767
BURTON RASCOE (World-Telegram)	81	52	29	0	.642
"VARIETY" (Combined)	83	73	10	0	.880

Rascoe in the Cellar

Last by many lengths is Burton Rascoe, World-Telegram. He covered 81 shows, being right 52 times but wrong on 29 notices, that constituting a record number of misses since the start of the scoring. His .642 is less than his standing of last season, when he also tagged along.

A year ago there were 16 "no opinions." At the time most reviewers were so-called second stringers. It is evident that as they became seasoned they became more confident on calling 'em.

"Variety's" staff comparatively was none too hot, although the score of .880 was a good second to the winner's. All 83 openings were covered, the muggs being right 73 times but they guessed wrong on 10 shows.

'Variety' Boxscore Winners

Key: SR, Shows Reviewed; R, Right; W, Wrong; O, No opinion.

	SR.	R.	W.	O.	Pct.
'23-'24—**CRAIG** (Mail)	78	53	19	6	.677
'24-'25—**POLLOCK** (Brooklyn Eagle)	97	73	24	0	.753
'25-'26—**GABRIEL** (Sun)	109	90	18	1	.826
'26-'27—**GABRIEL** (Sun)	105	90	15	0	.857
'27-'28—**ATKINSON** (Times)	94	81	12	1	.862
'28-'29—**LITTLE** (Post)	89	72	16	1	.809
'29-'30—**BROWN** (Post)	88	79	9	0	.898
'30-'31—**BROWN** (Post)	104	85	18	1	.817
'31-'32—**GABRIEL** (American)	109	100	8	1	.917
'32-'33—**GABRIEL** (American)	103	89	13	1	.864
'33-'34—**BROWN** (Post)	92	89	3	1	.903
'34-'35—**BROWN** (Post)	90	77	12	1	.855
'35-'36—**GABRIEL** (American)	90	82	8	0	.920
'36-'37—**COLEMAN** (Mirror)	82	75	5	2	.914
'37-'38—**BROWN** (Post)	62	58	4	0	.935
'38-'39—**ANDERSON** (Journal-American)	73	62	11	0	.849
'39-'40—**LOCKRIDGE** (Sun)	73	65	8	0	.890
'40-'41—**WATTS** (Herald Tribune)	60	57	3	0	.950
'41-'42—**KRONENBERGER** (PM)	65	60	6	0	.923
'42-'43—**LOCKRIDGE** (Sun)	32	29	3	0	.906
'43-'44—**NICHOLS** (Times)	69	65	6	0	.913
'44-'45—**KRONENBERGER** (PM)	81	72	9	0	.889

Guild to Present Lunts In 1 of 3 Next Season

The Theatre Guild has three new productions set for next season.

Guild, in conjunction with John C. Wilson, will present Alfred Lunt and Lynn Fontanne in Terence Rattigan's comedy, "Love in Idleness," this fall. Latter is the Lunts' London hit of the past winter; they're now doing it in France for the GIs. Lunt will direct.

Shakespeare's "Winter's Tale," with B. Iden Payne directing, and a new version of Ibsen's "Peer Gynt" are also due. "Winter's Tale" may get a summer tryout in Westport, Conn., first.

Jobless Actors At Lowest Ebb

Another war summer finds unemployment among legit actors at low ebb. Even though the number of summer stocks is curtailed again, jobs with USO-Camp Shows are plentiful, especially since an additional bunch of shows is being readied. There are as many summer musical stocks being readied as heretofore, if not more. Hundreds of pros who were out of show business for varying periods have returned, a flock of players having rejoined Equity during the past year.

Broadway has more shows lighted than in many seasons at this time of the year, and while closings are anticipated, a goodly percentage of attractions has registered fairly extended engagements, and actors in those attractions will welcome a rest period. Production has slowed down and no new shows are expected into rehearsal for some time, but three attractions now trying out will probably open on Broadway during June or July, they being "Marinka," "Oh Brother" and "The Wind Is Ninety."

J. C. Thompson Signs ATAM Accord in Chi; Drops Operetta Series

Chicago, June 5.

Coincidental with announcement that Shubert-Opera House Corp.'s projected series of summer operettas will fold Sunday (10) because of poor business, it's learned James C. Thompson, OHC head, signed an Assn. of Theatrical Agents and Managers minimum basic agreement yesterday (4).

Thompson gave as reason for operetta folderoo the fact that no new show is available to follow "Mme. Du Barry" and "Countess Maritza," each of which held for two weeks but got miserable takes—$15,000 a week for the two weeks of "Du Barry" and $15,000 last week for "Maritza"—while house was scaled for $58,829 a week. Plan for this summer was to present light operas that were not as familiar to Chicagoans as last year's program. It's noteworthy, therefore, that the 1944 offerings—"Rose Marie," "New Moon," "Merry Widow," etc., all tried-and-true warhorses — got grosses as high as $27,000, whereas this year's brace, both little known to the public, took terrific nosedives.

In signing the ATAM contract for house manager, Thompson refused to ink for four years, as is usual, limiting it to one year only. Also held out for substituting "Chicago" for "New York" in all clauses in pact, asserting he wants right to pick a local man if anything were to happen to Phil Carlin, present manager. Latter, taken off the job by the union May 14, the night "Du Barry" opened, having held his union card only two weeks, is back managing the house. It'll be dark indefinitely, however, due to booking difficulties.

CLEAR DALLAS HURDLES

Dallas, June 5.

Permission of the State Fair of Texas for the Old Globe Theatre to be used as a temporary home for the new Dallas civic repertory theatre has cleared most hurdles.

The theatre of which Eugene McDermott is prez and Margo Jones managing director, will occupy the building rent free but pay for improvements, maintenance and operating. The State Fair would get a share of the net.

The Dallas Theatre, Inc., is looking forward toward the erection of its own postwar theatre, and taking the Globe for only one season.

Equity Bankroll Soars to Million, Dullzell Urging 'War Chest' As An Aid to Prevent Mgr. 'Interference'

Equity, the most financially solid of all talent unions, now has a million dollar bankroll, it was revealed by Paul Dullzell at the association's annual meeting and election last Friday (1) at the Hotel Astor, N. Y. Executive head and treasurer of the legit outfit told the 700 at encces that "we need a war chest because if managers know about it, there is less chance of them interfering with Equity. Some members want to know what's to be done with the money. Well, let's save it. We don't know whether reconversion from the war machine will affect us."

While Equity's financial security looms big, it is said that the stagehands and musicians unions have surpluses of between $10,000,000 and $15,000,000 each.

Equity's fiscal year ending March 31 saw the union with an earned surplus of $75,252, $10,958 more than the profit in 1943-44, the total surplus being $1,012,571. It was the strongest showing in years despite the large membership in service, who are not paying dues. Most of the surplus came from initiation fees ($100 each), there being 750 new members during the year, plus 603 actors who were reinstated. Also included is coin from alien actors, who pay a percentage of their salaries, while the observance of strict economy is another factor. There are 800 Equityites and 400 Chorus members in service.

There is $246,264 banked on deposit, not including money on hand as managerial guarantees and not counting $44,000 in savings accounts, which draw interest, as do the securities owned. Recently, Equity purchased $25,000 in war loan bonds, upping its holdings of Government bonds and treasury notes to $230,000. Total membership of 3,987 is also a hearty increase over the previous year. Equity lost 149 members through death, that total being a slight increase from the obituaries of the previous year.

Balloting in the contested election for councillors proceeded quietly and the votes were locked up, not to be counted until July 16, by which time the soldier ballots are expected to have been fully received, date for the count being extended one week beyond that originally set. Walter N. Greaza, assistant executive secretary, presided; Bert Lytell, Equity's prez, being in Boston, where he is appearing in "The Wind Is 90." Mady Christians presented Judy Holliday and Frederick O'Neal checks for $500, the money awarded them from the Clarence Derwent fund, an annual grant for the best performances by unstarred or unfeatured actresses and actors.

Chorus Equity has a surplus of $176,777, an increase of $6,341 over the preceding year. It had $36,002 in the bank, but ordered the purchase of $15,000 in war bonds.

Not in the Script

New Haven, June 5.

One of those typical break-in incidents took place at the Shubert in New Haven when "Marinka" received its baptism there last week.

At the musical's most dramatic moment, Reinhold Schunzel, as Emperor Franz Josef, was supposed to enter a room and arrest his own son for treason, a jammed doorlatch found Schunzel on the outside looking in, while Jerry Wayne tried frantically to loosen the apparatus.

Mounting audience laughter made it difficult for Wayne and Joan Roberts to keep straight faces. They almost lost their composure when Schunzel, finally entering after a stagehand crept on with a screwdriver, quipped sotto voce, "So you wouldn't let me in, eh?"

Transit Curbs Hit B'way B.O.

By Memorial Day, last Wednesday, it was indicated that the season was about washed up for a number of attractions. There were 25 matinees, 10 of which sold out or played to standing room, but thereafter business slipped all along the line, exceptions being the smashes which are sold out weeks in advance. Just how Broadway will fare during summer is still undetermined.

Transportation hardships may be catching up with Broadway, and it is believed that the volume of visitors is less than usual at this time, when, heretofore, southerners seasonally were among the larger influx of vacationers. And summer business will largely depend on the number of people coming to the metropolis. Reconversion of war plants to civilian manufacture will mean loss of revenue by undetermined numbers but that is a temporary condition, for when the war with Japan is over, experts predict the biggest business for factories and mercantile enterprises in the history of the nation, a lush period of prosperity that is figured to last at least five years.

Present objective of V-J Day has concentrated the attention of Naval, Army and governmental leaders. The swing to the Coast is mounting daily for there will be concentrated the war might that will hop off for the Orient. Rail lines are understandably congested, troop and material movements having the right of way, and increased priorities on plane travel are also war musts. Even civilians returning from the Coast are having difficulties in getting accommodations.

Within the last 10 days business in midtown bars dropped way off because so many men in uniform are on their way to the Pacific. New York's temporary service population will, however, be partially increased by the steadily increasing number of men coming back from the European front.

Catholic Theatre Parley Plans for Script Contest

Chicago, June 5.

Plans for national playwriting contest will be made by National Catholic Theatre Conference of N. Y. at its business meeting, starting here Saturday (9).

Confab, to be held at Loyola Community theatre, also calls for election of officers and constitutional amendments.

Ben Washer Out

Warrant Officer Ben Washer, head p.a. of the Irving Berlin musical, "This Is The Army," arrived in New York yesterday (5), flying in from the Philippines. In service three years, Washer, former legit-pix p.a., gets out of uniform end of the week. He lost 25 pounds while in service.

"Army," now in the South Pacific, will continue there another month. Washer reports, then shift to the Central Pacific for three months. No successor as p.a. has been appointed.

L.A. Legit Season Gets Hypoed This Summer

Hollywood, June 5.

Heavy summer legit season gets under way here June 20, with "School For Brides" opening at the Mayan theatre. Frank McCoy, producer, is in town recasting his show with Coast talent. Meanwhile, Arthur Grossman starts casting next week for "Trio," controversial play, which opens at the Belasco July 10, with Lois Wheeler playing the femme lead role she created in New York.

Grossman has also acquired rights to "Little Jesse James," which he will produce here after "Trio" gets along. Paul Schreibman holder of the Belasco lease, is figuring on staging a number of plays, including "The Bad Man," starring Leo Carrillo.

SUNDGAARD'S PREEM

Austin, Tex., June 5.

World premiere of "The Great Campaign," written by Arnold Sundgaard of New York, resident playwright of the University of Texas, was held at the university's Hogg memorial auditorium Tuesday evening, with War Bonds and stamps as admission.

Following the bond premiere, the play has been scheduled for a regular run on Wednesday, Friday and Saturday evenings.

Loan Companies Agree to Break Up Deals With Drama Schools in Chi

Chicago, June 5.

Most important development to date in the probe of Chi's voice-and-drama-school racket was chalked up last week by the State's Attorney's office, which announced, following confab with attorneys for time-payment companies, that latter have agreed to break up their tie-in arrangements with school operators.

Move is noteworthy, according to assistant State's Attorney Ota P. Lightfoot, because it nips racketeering tyros in the business at the source. He also said he turned back seven cancelled promissory notes during the week to as many disgruntled students who had unpaid balances of anywhere from $150 to $200 on the loan companies' books and were hanged, in view of their affidavits against school operators on file with the S. A., if they'd pay any more. Notes were cancelled out after huddle of students, operators and loan bosses, with the assistant S. A. refereeing.

Lightfoot praised "Variety" for its part in the campaign, remarking he was following suggestions for improvement mapped in story that appeared in "Variety" last April 25. State's Attorney's office, he said, is campaigning also for a "clean advertising" angle for the schools, purpose of which is to make them "cut out telling these kids they're prospective starlets" and other "sure road to stardom" gimmicks. Probe winds up here Friday (8).

Krellberg's Stamford Tryout Before B'way

Sherman S. Krellberg, prez of the Belasco theatre, N. Y., turns legit producer this fall with "Live Life Again" by Dan Totheroh.

It will be tried out first in Gus Schirmer, Jr's stock July 2 at Stamford. The same troupe will try out another new play.

NOT SO PRIVATE NOW

Berkeley, Cal., June 5.

"The Private Life of the Master Race" by Bertolt Brecht, German poet and playwright who is now residing in California, will be given its world premiere at the Little Theatre, University of California, on June 7.

Directed by Henry Schnitzler.

TENNESSEE WILLIAMS GETS HOWARD AWARD

The Sidney Howard memorial award of $1,500 will go to Tennessee Williams for his "The Glass Menagerie," Playhouse, N. Y., which was cited by the N. Y. Critics Circle, it has been announced by the Playwrights Co. The late dramatist was of the original group of writer-managers who formed the Playwrights, others being Maxwell Anderson, S. N. Behrman, Elmer Rice and Robert E. Sherwood.

When Howard died, in 1939, his associates decided on an annual cash prize to an American playwright having no previous success in the theatre. The award was given but twice since then, Playwrights not being in accord on a selection or because of a dearth of writing talent.

"Tucker's People," dramatized by Rice from Ira Wolfert's novel, has been added to the Playwrights production schedule. Script was held by Jed Harris, whose rights recently lapsed. Behrman's "Dunnigan's Daughter" may be produced by another management because of "certain problems."

24 Clicks of 83 Preems

Continued from page 1

flop count was 59, nine more than the previous season.

There were 21 estimated big winners and three moderate successes. Most of the money attractions were given nation-wide magazine publicity, which will doubtless assist in lengthening their runs. There is some difference of opinion about the rating of several spring arrivals but boxoffices and ticket agencies point to those shows landing in the money.

In '43-44 there were 70 new shows in all, 20 being classed as successful. Two which came near the season's end and were accorded moderate rating were doubtful of having been profitable, one definitely having ended in the red, so that '44-45 appears to be better than it looks. How production was stepped up is proven by the fact that in '42-43 there were only 55 new shows.

Eight musicals are classed among the hits but there were major casualties among the tuners. Outstanding among the new musicals were "Up In Central Park," "Carousel," "Bloomer Girl" and "Song of Norway," the latter originating on the Coast. It's notable that "Oklahoma!" which recently started its third year on Broadway, despite a road or "national" company still maintains capacity pace against the new musicals. On the debit side are "Seven Lively Arts," which played six months to grosses of around $45,000 weekly for more than half that time, yet is said to have failed to recapture its investment, reportedly shy around $130,000; "Rhapsody," estimated to have been a total loss, red being over $250,000; "Sadie Thompson," which cost less but was also a distinct bloomer; "Firebrand of Florence," claimed to have cost $225,000; "Glad to See You," said to have burned up a fortune out of town to the extent of more than $230,000; "Lady Says Yes," scarlet for around $150,000, and "Sing Out Sweet Land," on the wrong side of the ledger for $130,000.

The Pulitzer committee and the N. Y. drama critics, who fluffed making citations for '43-44, had no trouble in naming winners this time, "Harvey" and "The Glass Menagerie" being selected by the respective groups. In theatre circles it is believed that any one of six attractions could have been named without much dissent, such as "I Remember Mama," "A Bell For Adano," "The Late George Apley" and "Dear Ruth."

Attraction listed among the flops is "Catherine Was Great" (Mae West), though it was a boxoffice wonder. Production cost was too high. Conversely "Central Park" is claimed to have cost less than "Catherine" and the musical got all its investment in around six weeks.

The strength of the hits is reflected in a record number slated to continue next season, although a few will take a summer layoff. The 14 new attractions slated to hold over are: "Adano," "Anna Lucasta," "Bloomer Girl," "Carousel," "Dear Ruth," "Harvey," "Mama," "Memphis Bound," "On the Town," "Norway," "Menagerie," "Apley," "Hollywood Pinafore" and "Up in Central Park." In addition there are "Oklahoma!," "Voice of the Turtle" (which will be its third season), probably "Life With Father" and possibly "Kiss and Tell."

Shows which passed out during their tryouts, in addition to "Glad to See You," were: "Errand for Bernice," "Bonanza," "Bill Comes Back," "Dinner for Three," "Brief Holiday," "I'll Be Waiting," "Merely Coincidental," "Laughing Water," "Marriage is for Single People," "The Young Know Best," "Tangled Web," "Champagne For Everybody," "The Clover Ring," "Bella's Got a Feller," latter being withdrawn after rehearsals started.

HITS

"A Bell for Adano"	"Harvey"	"Soldier's Wife"
"Anna Lucasta"	"Hats Off to Ice"	"Song of Norway"
"Bloomer Girl"	"Hollywood Pinafore"	"Ten Little Indians"
"Carousel"	"I Remember Mama"	"The Glass Menagerie"
"Dark of the Moon"	"Laffing Room Only"	"The Hasty Heart"
"Dear Ruth"	"Memphis Bound"	"The Late George Apley"
"Foolish Notion"	"On the Town"	"Up in Central Park"

MODERATES

"Hope for the Best"	"School for Brides"	"Snafu"

FLOPS

"A Lady Says Yes"	"It's a Gift"	"Slightly Scandalous"
"A Place of Our Own"	"Kiss Them for Me"	"Sunkie"
"A Strange Play"	"Lady in Danger"	"Star Spangled Family"
"Alice in Arms"	"Last Stop"	"Sweet Genevieve"
"And Be My Love"	"Love on Leave"	"That Old Devil"
"Calico Wedding"	"Lower North"	"The Day Will Come"
"Catherine Was Great"	"Many Happy Returns"	"The Deep Mrs. Sykes"
"Common Ground"	"Meet a Body"	"The Firebrand of Florence"
"Dark Hammock"	"Men to the Sea"	"The Man Who Had All the Luck"
"Down to Miami"	"No Way Out"	"The Odds on Mrs. Oakley"
"Embezzled Heaven"	"One-Man Show"	"The Overtons"
"Eternal Cage"	"Roberta"	"The Perfect Marriage"
"For Keeps"	"Rhapsody"	"The Stranger"
"Foxhole in the Parlor"	"Round Trip"	"The Streets Are Guarded"
"Good Morning, Corporal"	"Sadie Thompson"	"The Visitor"
"Good Night, Ladies"	"Seven Lively Arts"	"Too Hot for Maneuvers"
"Goose for the Gander"	"Signature"	"Tribe"
"Hand in Glove"	"Sing Out, Sweet Land"	"Violet"
"Happily Ever After"	"Sleep, My Pretty One"	"While the Sun Shines"
"In Bed We Cry"	"Sleep No More"	

HOLDOVERS FROM PREVIOUS SEASONS

"Angel Street" (closed)	"Oklahoma!"
"Chicken Every Sunday" (closed)	"One Touch of Venus" (closed)
"Follow the Girls"	"Over 21" (closed)
"Jacobowsky and the Colonel" (closed)	"The Searching Wind" (closed)
"Kiss and Tell"	"The Two Mrs. Carrolls" (closed)
"Life With Father"	"The Voice of the Turtle"
"Mexican Hayride" (closed)	"There's a Family" (closed)

REVIVALS

"La Vie Parisienne"	"Robin Hood"	"The Barretts of Wimpole Street"
"Little Women"		"The Tempest"

Play Abroad

The Gay Pavilion

London, May 17.

Peter Daubeny production of new play in three acts by William Luscombe. Directed by William Armstrong. At Piccadilly, London, May 16, '45.

Maria Fitzherbert	Mary Ellis
Richard Brinsley Sheridan	Frank Allenby
George, Prince of Wales	John Byron
Queen Charlotte	Muriel Aked
King George III	Frederick Valk
Mr. Pound	Percy Heming
Rev. Robert Burt	Richard Hillsborough
Henry Errington	Stuart Kern
Countess of Jersey	Peggy Ramsay
Princess Caroline	Gwynne Whitby

It is quite a coincidence that two plays about the Prince Regent (later George IV of England) should hit London within a few weeks of each other. "The Gay Pavilion," written last year, was originally named "Second Lady." When the management discovered that "The First Gentleman," written in 1938, was already on tour before a London season at the New theatre, the name was changed.

"The First Gentleman" is in Scotland doing big business with Robert Morley, as the aged Regent, and Wendy ("Pygmalion") Hiller in the lead. John Byron plays the same role with the Regent as a young man, Mrs. Fitzherbert being played by Mary Ellis instead of Miss Hiller.

It is questionable whether "The Gay Pavilion" would have stood much chance if it had not been such an obvious twist on the abdication theme of the Duke of Windsor and the former Mrs. Simpson. It shows that the predecessor of the present Duchess of Windsor decided it her duty to allow her man to become king and to marry Princess Caroline of Brunswick, although he was already married to her (Mrs. Fitzherbert).

["Variety" feels that, for historical accuracy, the first act of "The Gay Pavilion" should have been played in "Variety's" own London office—8, St. Martin's Place, which was Mrs. Fitzherbert's reputed London residence, instead of an address in Park street.]

Again, from an historical point of view, who would have guessed that Richard Brinsley Sheridan, the Noel Coward of the Regency, was such a confidante of King George III, William Pitt and the Regent himself, as the current play suggests?

But the management had no qualms in presenting the King and Queen of England 150 years ago as guttural-speaking Germans, one of them a certifiable lunatic who shook hands with oak trees. It will be interesting to see Robert Morley's presentation of the same character next month. Astute Hollywood will surely wait to see which will show the greater motion picture possibilities.

Grav.

COAST TALENT EYED

Hollywood, June 5.

M. S. Meyers, head of the new Little Theatre-Civic Centre in Phoenix, Ariz., is in town lining up talent for a summer season of stock legiters.

First show, slated for an early July start, will be "Blithe Spirit."

Plays on Broadway

Hollywood Pinafore

Max Gordon production (in association with C. Meyer Davis) of musical comedy in two acts (one scene) by George S. Kaufman (revised book and lyrics of Gilbert and Sullivan's "H.M.S. Pinafore"). Stars William Gaxton and Victor Moore; features Shirley Booth. Directed by Kaufman; supervised by Arnold Saint Subber; ballet by Antony Tudor; setting, Jo Mielziner; dances staged by Douglas Coudy; costumes by Kathryn Kuhn and Mary Percy Schenck; conducting, George Hirst; opened at Alvin, N. Y., May 31, '45; $6 top.

Joseph W. Porter	Victor Moore
Mike Corcoran	George Rasely
Ralph Rackstraw	Gilbert Russell
Dick Live-Eye	William Gaxton
Brenda Blossom	Annamary Dickey
Louhedda Hopsons	Shirley Booth
Bob Becket	Russ Brown
Miss Hebe	Mary Wickes
Miss Gloria Mundi	Diana Corday
Miss Beverly Wilshire	Pamela Randell
Little Miss Peggy	Ella Mayer
Doormen	Dan De Paolo, Jackson Jordan
Secretaries	Eleanor Prentiss, Drusilla Strain
Guard	Ernest Taylor

Actors, Actresses, Cameramen, Technicians, etc.

Broadway is definitely Gilbert and Sullivan-minded this spring, with "Hollywood Pinafore" arriving a week after "Memphis Bound," both being wide variations of the original "Pinafore" and both using tunes from other G.&S. scores. "Hollywood" should do well, having as good a chance as "Memphis."

George S. Kaufman has a field day in travestying the film capital's people and their foibles, while his idea of outdoing G.&S.'s satirical lyrics with his own barbs is, on the whole, quite successful. The result is an evening of humor abetted by notable melodies. The comedy may be more appreciated by people in show business but it has been indicated before that average playgoers are often avid, and knowing, about events relevant to Hollywood and Broadway personalities.

Kaufman's long-time aversion to Hollywood is obvious. The film capital really gets a going-over. In "Once in a Lifetime" he and Moss Hart also brushed off Hollywood. In "Pinafore" his pet hates are present, too, but in a more polished manner. Subtitle: "Or the Lad Who Loved a Salary" tips off what the author thinks about the way the Coast tosses around money—to some people—but not to writers, says he.

According to the libretto the scripters in the Pinafore Picts studio comprise a chain gang, garbed in stripes and manacled. Ralph Rackstraw is the top scenarist, but he's in stripes, too, getting 75 bucks per week, contrasting with femme stars whose stipend is in the thousands.

A story conference in the second act is the show's comic highlight. Joseph Porter, head of the outfit, being advised by Dick Live-eye, clutching 10% agent, to make a prestige picture, so "you can sell a lot of stinkers and make plenty of money." So Porter telephones New York with the idea of getting the rights to "The Late George Apley" (also produced by Max Gordon). But the deal is off because Pinafore Pictures Corp. insists on paying $500,000 for the rights—and the supposed asking price was only $150,000! (Victor Moore complains, "They said $200,000 is the absolute limit they will accept." Which is a switch on Nunnally Johnson's gag of last year that "all the Hollywood studios got together and agreed they'll not offer a dime under $250,000 for any script.)

The Hollywood characters are composites rather than recognizable caricatures. However, Louhedda Hopsons as the film gossip columnist is no secret. She warbles the Kaufman version of "Little Buttercup," which has become "Butter-Up." At the end Louhedda transposes Porter and Rackstraw in her column, which explains how the writer becomes head man at the studio while main guy appears in stripes.

Show is musical comedy rather than operetta. It's played in one set, is peopled by some of the prettiest girls on Broadway, some of whom can sing very well. And there are gorgeous costumes. The melodies are not restricted to "H.M.S. Pinafore," there being numbers from G.&S.'s "Yeoman of the Guard" ("Three Little Maids Are We"), "Pirates of Penzance" ("A Policeman's Lot Is Not a Happy One"), among others. The musical numbers are not programmed, management assuming that "everybody" is more than familiar with G.&S.

William Gaxton and Victor Moore are starring together again, as "Live-eye," who sports a black patch over his left peeper to show he's a piratical guy, and Porter, the studio boss, respectively. They are still the best-liked legit team of their time and certainly deliver the fun. Moore toys with a lyric, tune for which is "I'm the Ruler of the King's Navee," there being nothing maritime about the lyric. They score with a duet, too.

Shirley Booth, with her hair now on the blonde side, is featured and was a pleasant surprise to first nighters as the chatter-writer, also the way she handled "Butter-up." Miss Booth has been in straight shows for seasons, also on the air ("Duffy's Tavern"). It's her first musical, and excellent. Individual hit at the premiere was scored by Viola Essen in an extended ballet called "Success Story," staged by Anthony Tudor, which earns her special billing, too.

Annamary Dickey, one of the Metropolitan Opera beauts, is a tall, striking soprano who has been heard in other musicals and is well known, too, as a radio and nitery songbird. She goes over very big. Top male warblers are George Rasely, also of the Met, and Gilbert Russell, known too in operatic circles. In addition to their singing they are good as a director and the downtrodden writer. Russ Brown turns in a good job as the studio's brash press agent.

"Hollywood Pinafore," at $6 top, will probably attract plenty of Gilbert and Sullivan fans who should like the new lyrics. Average theategoers will likewise.

Ibee.

Kaufman Puzzler

The film bunch in New York and a sizable contingent from Hollywood who attended the premiere of "Hollywood Pinafore" are frankly puzzled about George S. Kaufman's persistent stance on the picture business. Firstly, it's not as if he were a frustrated writer, hence, his openly anti-films attitude is given greater consideration.

But, they argue, it's one thing to be inimical and forthright in one's prejudices, but it's something else again to be factual. Hollywood can stand ribbing, and perhaps some of it is still justified, they concede, but the executive bunch from the picture business feels that Kaufman's viewpoint is dated by some 15 years. What he and Moss Hart may have felt about the pic biz, as exemplified in their satire on Hollywood, "Once in a Lifetime," is one thing, but certainly in this day and age the writer is in a strategic spot regardless of what Kaufman thinks.

The Gilbert & Sullivan modernized satire, as Kaufman has done it, accents "Louhedda Hopsons," the Hollywood columnist, as "Little Miss Butter-Up," but the keynote is the lowly writer, attired in penal garb, as Victor Moore and all others deride him. It so happens there's nothing "lowly" about film writers today, and the pix biz has so grown up that Kaufman's perspective is awry, the skeptics emphasize.

Round Trip

Clifford Hayman production of comedy by Mary Orr and Reginald Denham. Features June Walker, Sidney Blackmer, Phyllis Brooks, Eddie Nugent and Patricia Kirkland. Staged by Denham; settings, Samuel Leve. Opened at Biltmore, N. Y., May 29, '45; $3.60 top ($4.80 opening night).

Edgar Albright	Sidney Blackmer
Virginia Albright	Patricia Kirkland
Donald McDermott	Paul Marlin
Sarah Albright	June Walker
Jane Daniels	Edith Meiser
Clive Delafield	Eddie Nugent
Griselda	Angela Jaye
Tommy Rolls	Robert Woodburn
Linda Marble	Phyllis Brooks
Hortense	Viola Dean
Jack Admirall	Edward Bowley
Lloyd Wible	Morton L. Stevens

You'd never think it was possible! "Round Trip" is a hotfoot with a one-way ticket. To Cain's Warehouse.

Kahn.

(Closed Saturday (2) after seven performances)

Outdoor Vaude

Continued from page 1

moter of Hartford, Conn., and Springfield, Mass., is already working on the idea of giant vaude shows in baseball parks. He's dickering for the radio show of Ed East and Polly. Deal as yet isn't completed, but details are set and inking is said to be a mere formality.

Present plan calls for construction of a stage with eight-foot aprons extending from a truck. Vehicle is then parked in the center of the field and spiked down. Additional seats are then installed around the improvised stage. Such a layout is also practical for fairs, and once permanent units are formed, package can travel anywhere.

This plan was tried out last year in the South by Earl Newberry, a Jacksonville, Fla., promoter who stages concerts in auditoriums throughout the South. Roy Acuff, the hillbilly singer, on these shindigs grossed as high as $8,000 per evening.

It was natural that this idea start in the Southern states, as many auditoriums do not have air conditioning and shows have to be taken outdoors. At that promoters found that with proper attractions they could gross more than they ordinarily could in an auditorium.

Chicago Spotty; 'Jake' Hot $18,500, 'Father' 11G, 'Turtle' 17½G, 'Ruth' 20½G

Chicago, June 5.

Biz was way down for some but fairly steady for others, Decoration Day and rainy weather being cited for skids in some instances. "Countess Maritza," second of the Shubert-Opera House Corp. summer operettas, opened Monday (28) and did $15,500, only $500 better than its predecessor, "Mme. du Barry," to cue a halt to the proceedings this Sunday (10). "Jacobowsky and the Colonel," on the other hand, did fine $18,500, play being held over week to week.

"Life With Father," making its third bow here, opened Tuesday (29) and got fair $11,000 in first seven performances. "Dear Ruth" wasn't quite capacity but still managed to snag $20,500 because of 50c markup for Decoration Day matinee, and "Voice of the Turtle" got lowest to date—$17,500—in its nine-month stay.

Estimates for Last Week

"Countess Maritza," Opera House (3,600; $3.60). House is scaled at over $58,000, which gives an idea of the state of affairs here. Did $15,500.

"Dear Ruth," Harris (7th week) (1,000; $3.60). Harris wasn't jampacked all week, but "Ruth" managed to haul down another $20,500, capacity, by tacking another 50c on Decoration Day matinee.

"Jacobowsky and the Colonel," Blackstone (3rd week) (1,200; $3.60). Fine $18,500.

"Life With Father," Erlanger (1,500; $3). Got $11,000 in first seven performances, not bad, considering this is its third stand here.

"Voice of the Turtle." Selwyn (1,000; $3.60). Lowest to date—$17,500.

'MARINKA' TERRIFIC $15,300 IN 4, N. H.

New Haven, June 5.

"Marinka," with only a fair advance sale, rocketed to s.r.o. when the click signal got around, following an enthusiastic preem reception at Shubert last weekend (31-2). Scaled at $4.20 top, four shows snared a terrific estimated $15,300.

It was a smash finale for the regular season, which enjoyed the busiest September-June period in years.

'Carrolls' Big $16,800 In 1st Week at Det.

Detroit, June 5.

Late season here is holding up nicely with two houses temporarily back in operation on the rialto.

"The Two Mrs. Carrolls," in its first week at the Cass, grossed $16,800 at a $3 top. The play continues for another week with nothing set to follow.

The Lafayette relit Sunday afternoon with Jack Lester's vaudeville assemblage tagged "Red Hot and Blue." Top acts in the show include Margie Hart, Lili St. Cyr, Nick Long, Jr., Lowe, Hite & Stanley, Frank Paris Marionettes, and others. Top price for the "revue" is $1.50.

Van Druten's Problem On 'Turtle' Replacements

Chicago, June 5.

Problem of cast replacements for "I Remember Mama" and "Voice of the Turtle" interrupted John van Druten's sojourn in California. He stopped over here en route to N. Y. last week.

Dramatist revealed he'll replace Joan Tetzel in "Mama" with Frances Heflin and will go into a huddle with Alfred de Liagre, Jr., on who'll replace Betty Field in the N. Y. "Turtle" cast and Betty Lawford, who leaves the Chi cast of the latter at the end of its run here.

'Female Orson Welles'

Ruby Reed, who calls herself "the female Orson Welles," has written a drama called "No Rest for the Weary," which she is staging and will present at the Cherry Lane theatre, Greenwich Village, N. Y.

Play schedules performances on Sunday and Monday during June, because Paul Gilmore has a company playing "The Bishop Misbehaves," from Tuesday to Saturday, inclusive, at the same theatre.

'ROSE-MARIE' STAR INKED

Los Angeles, June 5.

Irene Manning draws the title role in "Rose-Marie," to be produced by Edwin Lester for the Civic Light Opera Assn. at the Philharmonic Auditorium.

Sigmund Romberg operetta, starting July 2, will be the windup of the association's season.

'Mill' Breaks L. A. Mark For Attendance at 43G

Los Angeles, June 5.

Scoring what is reported to be the biggest week in its entire history, Civic Light Opera Assn.'s "Red Mill" hit $43,000 on its second stanza at the Philharmonic Auditorium. Although both "Lady in the Dark" and "Song of Norway" hit the peak of $44,800 for one week in their stays here, their scale was higher than "Mill" and less people saw the shows.

Ken Murray's "Blackouts of 1945" went up to $16,000 for the 153d frame, thanks to the Memorial Day holiday matinee. "Honey in the Hay" was good for another climb to $3,000 at the Musart.

Bowing into the Biltmore for a three-week stand Sunday night was "Ten Little Indians," with a good advance, indicating solid coin for its stay.

'Ladies' 16G, Hub; 'Wife' Whiz 19G

Boston, June 5.

Two theatres, the Shubert with "Good Night, Ladies" in ninth week and the Wilbur with "Soldier's Wife" in second week, copped all biz last week with other houses dark. Advance sales for two newcomers, "Wind Is 90" at Colonial and "Oh, Brother" at Plymouth boded well. "Marinka" is coming to Shubert June 19, and "Snafu" opens at Colonial the night before. "Blithe Spirit," with Elissa Landi, opens season of Cambridge Summer Theatre June 11.

Estimates for Last Week

"Good Night, Ladies," Shubert (1,500; $2.50). Hotsy $16,000 against $14,000 week before. Seems to be no way to stop it.

"Soldier's Wife," Wilbur (1,241; $3). Whiz $19,000, one grand ahead of first week. Closes June 9.

San Carlo Opera Fine $20,000 in Washington

Washington, June 5.

San Carlo Opera Co. in a season of repertoire got $21,000 in eight performances at the National theatre last week. Every performance, except Tuesday night, was a sellout.

"Marinka" coming in tonight (5). Audiences have been slow in buying. Show has an advance of $10,000, mostly in the balconies. Opened in New Haven last week to good notices.

Nothing is booked after "Marinka," which will run two weeks, but "Chicken Every Sunday" is a prospect.

'Desert Song' Sellout $30,400 in Frisco

San Francisco, June 5.

First week of "Desert Song" was a sellout at 1,776-seat Curran theatre at $3.90 top, the San Francisco Civic Opera Co. grossing estimated $30,400.

Geary theatre, next door, did an ordinary $13,400 for its Gladys George-Victor Kilian revival of "Rain," with $3 top for the 1,550-seat house.

Current Road Shows

(*Period Covering June 4-16*)

"Blackouts of 1945"—El Capitan, Hollywood (4-16).

"Carmen Jones"—Phil. Aud., L. A. (4-16).

"Dear Ruth"—Harris, Chi (4-16).

"Desert Song"—Curran, Frisco (11-16).

"Good Nite Ladies" — Shubert, Boston (4-16).

"Harriet"—Metro, Seattle (4-9).

"Jacobowsky and the Colonel"—Blackstone, Chi (4-9).

"Life With Father" (2d Co.) — Erlanger, Chi (4-16).

"Marinka"—Nat'l, Wash. (5-16).

"Oh Brother"—Plymouth, Bost. (4-16).

"Oklahoma!" (2d Co.) — Forrest, Philly (4-16).

"Rain"—Geary, Frisco (11-16).

"Red, Hot and Blue" (1st Co.)—Shubert-Lafayette, Detroit (4-16).

"Red, Hot and Blue" (2nd Co.)—Gr. Northern, Chi. (11-16).

"Soldier's Wife" — Wilbur, Bost. (4-9).

"Ten Little Indians" (2d Co.) — Biltmore, L. A. (11-16).

"Two Mrs. Carrolls" — Cass, Det. (4-9).

"Voice of Turtle" (2d Co.) — Selwyn, Chi (4-16).

"Wind Is 90" — Colonial, Bost. (4-16).

Hayes-'Harriet' SRO $24,000 in Seattle

Seattle, June 5.

In for two weeks at the Metropolitan, Helen Hayes in "Harriet" is doing virtually capacity at every performance.

House, seating 1,500, is scaled from $3.75, with the gross first week an estimated $24,000. This is exclusive of the Federal tax of 60c, and city tax of 15c, on that price ducat. Only a few gallery seats were unsold first week.

'Okla.' Has Philly To Itself, $37,500

Philadelphia, June 5.

With temperatures that smack of March weather, it seems increasingly regrettable that Philly's legits shuttered so soon, cooling systems or no. There have been plenty reports that the 1945-46 season will start early—probably in the fore-part of August—but the ironic thing is that this city will probably be sweltering in a spell of its really torrid summer weather by then.

Fact remains that there is nothing on the immediate horizon for the Shubert, Locust and Walnut, which means that "Oklahoma!" will have everything to itself. That's no break for many local playgoers, because the triumphant Theatre Guild musical is entirely sold out for this month, with July and August seats, which went on sale yesterday (4), going like the usual hotcakes. Last week's gross again hit $37,500, with all the standees the fire marshal would allow. The Forrest is set for capacity houses until Labor Day and probably for some long time thereafter.

HANNA, CLEVE., 447G FOR 29 SHOWS IN '44-45

Cleveland, June 5.

Hanna, Cleveland's sole legit stand, closed its season's books last week with a total gross of $447,000 for 29 road attractions. Average take was estimated $15,400 per show, according to Milt Krantz, house manager, who said it was the most profitable year the house has had in 15 semesters.

"Carmen Jones," which started its cross-country tour at the Hanna the week of May 21, gave it a new b.o. record by ringing up a terrific $43,900 for 10 performances. It was a sellout. On a technicality, "Winged Victory" drew a slightly bigger gross but it was sponsored by the Carl Hanna management at the larger-seated Public Music Hall in civic auditorium.

B'way Tapers Off But 'Carousel' Up To Pace List at $47,500, Passing 'Park'; 'Pinafore' 19½G in 1st 4

Although chilly June was still favorable to Broadway theatres, business generally nosed down last week, with a number of attractions registering new lows. Indications are that closing notices will be hastened for a number of shows during the month. Couple of musicals are known to have dropped as much as $5,000, if not more, and even some of the topflight straight hits felt the offish trend to some degree, even though slight.

"Hollywood Pinafore" drew a 50-50 split in the notices, but the demand for tickets indicates it has a strong chance. First full week of "Memphis Bound," the other "Pinafore" version, was fairly good but not exceptional. "Carousel" became the top grossing show, its business going to a new high.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

"A Bell for Adano," Cort (26th week) (D-1,064; $4.20). Most standouts were hardly affected by the offish trend; only a slight dip here; $21,500; virtual capacity.

"Anna Lucasta," Mansfield (40th week) (D-1,041; $3.60). Sold all night performances with one exception and then gross only slightly affected; $20,000.

"Bloomer Girl," Shubert (35th week) (M-1,382; $5.40). Musical hit has not been off from capacity pace since opening early in fall; $33,000.

"Carousel," Majestic (7th week) (M-1,681; $6). Recent arrival on "musical block" (44th street) is another smash; while others dropped, it went to new high; $47,500.

"Common Ground," Golden (6th week) (C-789; $3.60). Management hopeful but attendance has not climbed as expected; approached $7,000.

"Dark of the Moon," 46th Street (11th week) (D-1,319; $4.20). This straight play with incidental music has been doing very well; close to $18,500.

"Dear Ruth," Miller (25th week) (C-940; $4.20). Only show that played an extra performance last week and in nine times the gross approximated $29,500.

"Follow the Girls," Broadhurst (60th week) (M-1,179; $4.80). Eased off last week to around $26,000, but should run through summer; moved here from 44th Street.

"Foxhole in the Parlor," Booth (2d week) (D-712; $3.60). Extra space ads to counteract mixed notices but weak; $3,000.

"Foolish Notion," Beck (CD-1,214; $4.20). Final and 13th week; rated well on right side of ledger although takings have steadily declined in recent weeks; $13,000; closing will be one week earlier than announced.

"Harvey," 48th Street (31st week) (C-925; $4.20). Owners are naming thoroughbreds after this hit; nags may not win (two did) consistently, but show does; $19,000; capacity.

"Hats Off to Ice," Center (49th week) (R-2,944; $1.98). Played six times last week to approximately $17,000, only fair for rink revue, but Sunday (3) saw material improvement.

"Hollywood Pinafore," Alvin (1st week) (M-1,357; $6). Opened last Thursday (31); drew mixed notices but starting grosses quite promising; quoted at $19,600 in first four times.

"I Remember Mama," Music Box (33d week) (C-940; $4.20). One of the real standouts continues to sell out, gross approaching $22,000.

"Kiss and Tell," Bijou (115th week) (C-614; $3.60). Management figures on playing into another summer and will move back to Biltmore, which has cooling system; $7,000.

"Kiss Them for Me," Fulton (11th week) (C-946; $4.20). Better here than at Belasco with takings around $9,500; okay on summer basis.

"Laffing Room Only," Winter Garden (23d week) (R-1,522; $6). Slipped to around $27,000; some doubt about playing through summer but new edition talked about.

"Late George Apley," Lyceum (28th week) (C-993; $4.20). Off last week, when count was around $14,000; will lay off at end of month.

"Life With Father," Empire (287th week) (C-1,082; $3.60). New leads in run leader, which is expected to span another summer; around $9,000.

"Memphis Bound," Broadway (2d week) (M-1,900; $4.80). First full week estimated around $26,000; good money for colored musical, which, however, must move; Belasco next week.

"Oklahoma!", St. James (114th week) (M-1,505; $4.80). Grosses change for most attractions but there is only deviation in number of standees here; $31,000.

"On the Town," 44th Street (23d week) (M-1,362; $5.40). Slipped to around $30,500; one of season's winners; moved here from Adelphi.

"Round Trip," Biltmore. Opened and closed; severely panned; played seven times.

"School for Brides," Ambassador (44th week) (C-1,117; $3.60). Allen Kearns replaced Roscoe Karns; cool weather a break for this one, as for others; around $7,000, getting by.

"Song of Norway," Imperial (31st week) (O-1,427; $6). Doesn't vary much, and last week copped fine gross that approximated $40,500; Coast musical is real good thing.

"Ten Little Indians," Plymouth (48th week) (D-1,075; $3.60). Dipped more than expected and got around $9,500 but still making money.

"The Glass Menagerie," Playhouse (9th week) (CD-865; $4.20). Advance sale extends through summer; hit sells out all times; over $18,500.

"The Hasty Heart," Hudson (22d week) (D-1,094; $3.60). Went off like the field and claimed around $9,000; makes money at that level.

"The Overtons," Forrest (17th week) (CD-1,060; $4.60). Gets enough to show operating profit; around $8,500 last week.

"The Voice of the Turtle," Morosco (69th week) (C-939; $4.20). Eased off somewhat but getting excellent money, takings last week approximating $19,000.

"Up in Central Park," Century (17th week) (O-1,713; $6). Slipped last week to around $42,000; moves to Broadway next week where it should easily ride through summer.

REVIVALS

"The Barretts of Wimpole Street," Barrymore (D-1,096; $4.20). Final and 11th week; outstanding revival of season got around $18,000 last week.

"Othello," N. Y. City Center (D-2,693; $2.40). Will wind up next Sunday (10); playing three-week repeat after cocking road tour.

VAUDE-REVUE

"Concert Varieties," Ziegfeld (1,626; $4.20). Opened last Friday (1); distinctly divided press.

NEIGHBORHOOD

"Rebecca," Flatbush, Brooklyn.

"Too Many Husbands," Queensboro, L. I.

"Abie's Irish Rose," Windsor, Bronx.

"Blossom Time," Mosque, Newark.

The Anvil Theatre is moving to the Provincetown Playhouse, Provincetown, Mass., for a 10-week season of summer stock, with David Alexander directing.

Inside Stuff—Legit

Burns Mantle, dean of New York critics, took over John Chapman's Sunday (3) column in the News to set forth his 10 best plays of the season. He dissented from the opinions that resulted in prizes to two plays. "If 'The Glass Menagerie' is the best drama of the year, as the critics insist, and if 'Harvey' is the best play of the year, as declared by the Pulitzer Committee, then I . . . am a Chinaman." Mantle then selects "A Bell For Adano" as best, also saying it to be "the season's most important play" . . . and "if it isn't, the best is 'I Remember Mama'." Both are adaptations from books or stories.

Mantle rates "The Hasty Heart" as the best original play of the year, placing "Harvey" second, but he'd settle for "Dear Ruth," while "The Late George Apley," he says, is worthy of either award. His best-10 listing has "Adano" topping, the others being: "Mama," "Menagerie," "Harvey," "Hasty Heart," "Apley," "Ruth," "Soldier's Wife," "Foolish Notion" and "Anna Lucasta," in that order.

Mantle believes that the major awards were made "not for the quality of the written plays but in both instances for the individual performance of their respective stars." He referred to Laurette Taylor in "Menagerie" and Frank Fay in "Harvey," a bow to the casting sagacity of the respective managements, Eddie Dowling and Brock Pemberton.

Army Special Services has run off its presses the script for John Patrick's current Broadway comedy, "The Hasty Heart." Production rights to the play have been given the Army by producers Howard Lindsay and Russel Crouse, for performance by and for GIs only, anywhere in the world except in the United Kingdom.

This is the only current Broadway success acquired for GI use in 1945. Last year Special Services acquired rights to, published and sent out the following plays: "Watch on the Rhine," "Over 21," "Three Men On a Horse," "The Male Animal" and "What a Life." In addition they had offered them last season "There Shall Be No Night," "Abe Lincoln In Illinois" and "Arsenic and Old Lace," but never scripted them for GI use.

"The Wind Is Ninety," by Capt. Ralph Nelson, is essentially a one-setter, but three baggage cars were required to haul the production to Boston last week. One reason is a revolving stage, employed to bring on miniature scenes for flashback interludes. The show uses almost as much electrical apparatus as a musical. Settings were designed by Frederick Fox.

When "Ninety" opened the cast had not sufficiently rehearsed within the scenery, and players did not reach the miniatures quickly enough, so part of the performance was skipped. After rehearsing Sunday (3) the show is going on this week as originally intended. It is the second play produced this season by Lee Shubert and Albert de Courville, first being "Ten Little Indians," still on Broadway (Plymouth).

In addition to two letters in the current Life from indignant Chinook, Mont., residents, taking press agent Dick Maney to task for referring to his home town as "a nest of mangy Crees" (quoted in a recent Life profile on Maney by Russel Crouse), Chinook's neighboring Havre Daily News devoted a half-column on its editorial page last week to an editorial headed "Unappreciative Dick." Editorial "denounced" Maney for his snootiness, describing his present whereabouts (New York) where "he hangs around an atmosphere to which fresh air is alien."

Plays Out of Town

Marinka

New Haven, May 31.

Jules J. Leventhal and Harry Howard production of musical comedy in two acts, 12 scenes. Staged by Hassard Short; book, George Marion, Jr., and Karl Farkas; music, Emmerich Kalman; lyrics, George Marion, Jr. Features Joan Roberts, Jerry Wayne, Romo Vincent, Luba Malina, Taylor Holmes, Reinhold Schunzel. Dances and ballet, Albertina Rasch; settings, Howard Bay; costumes, Mary Grant; book directed by Marion and Farkas; orchestrations, Hans Spialek; orchestra direction, Ray Kavanaugh. Opened at Shubert, New Haven, May 31, '45; $4.20 top.

Nadine............Ruth Webb
Countess Von Diefenbach......Rene Edwards
Rudolph............Romo Vincent
Crown Prince Rudolph.........Jerry Wayne
Tilly............Ronnie Cunningham
Francis............Leonard Elliott
Marinka............Joan Roberts
Count Lobkowitz............Taylor Holmes
Madame Sacher............Ethel Levey
Countess Landovska............Luba Malina
Waiter............Jack Leslie
Emperor Franz Josef....Reinhold Schunzel
Lieutenant Baltazzy............Bob Douglas
Count Hoyos............Lee Fairfax
Sergeant Nemlezal............Michael Barrett
Lieutenant Palify............Jack Gansert
Singing girls, 6; singing boys, 8; dancing girls, 17; dancing boys, 8.

This musicalized version of the "Mayerling" theme is due for a summer opening on Broadway in July. Production better bring along an overcoat—it will probably be needed when winter will probably find "Marinka" still on deck.

For sheer beauty of presentation show should be able to hold its own against, or in some cases outshine, current New York song-and-dance hits. Visual department, however, does not constitute the full measure of the production's assets. A decidedly singable score, plus what almost amounts to a plethora of dancing, make for very satisfactory entertainment. Only in comedy is the show weak, and this shortcoming gives evidence of being remedied.

With the exception of the final curtain, still in the experimental stage, authors have done very creditably in transposing the story of "Mayerling" from the realm of tragedy into the more gratifying state of fulfilled romance. Book maintains a good share of the original drama but rings down on a modernized finale that sends 'em out in a cheerful mood. Dialog in general is okay, but requires injection of more laugh lines.

Score plucks at practically every string of the gamut. "One Touch of Vienna," "Sigh by Night," "The Cab Song," "One Last Love Song," "I Admit," and "If I Never Waltz Again" are a few of the ditties that should soon be riding the air. Lyrics as a whole are good, a number of instances being standout.

Terpsichore rates overtime pay for this particular assignment. Solos, duos, ensembles, ballet and all stops in between blend into a hoofing feast that offers a wide variety of footlight diversion in this department. Ronnie Cunningham leads the femme contingent and her work brings palm-blisters to an appreciative audience. Jack Gansert scores equally well at the head of the male list.

Top-featured is Joan Roberts, whose "Oklahoma!" success since it opened here a couple of seasons ago placed her on a spot from the "can she repeat?" angle. That she comes through in the title role, registers beyond a doubt via the cordial reception given her clear voice, her dancing ability, her acting skill and her personal charm. Jerry Wayne, carrying the opposite lead of Prince Rudolph, doesn't seem to have reached full maturity in the musical comedy field. A bit on the automaton side, premiere found him not fully warmed up to his role. Also present was a shortage of volume in his vocal contributions.

Romo Vincent and Luba Malina bear up well under comedy responsibilities, on both dialog and ditty. Former registers with subdued humor, while latter is a sock combination of sing and zing. Taylor Holmes, Reinhold Schunzel and Ethel Levey do well with straight roles, Miss Levey making a wow entrance smoking a stogie. Leonard Elliott rates favorable mention for his comedy and dancing chores. Likewise in the favorable column goes comment on the very capable singing and dancing ensembles.

Hassard Short's staging of this medley of song and story is noteworthy. Numerous beautiful effects are attained by combining lights with colorful costuming and set designs. Apparel, both male and female, and scenic layouts are prime factors in placing the eye-filling portion of the production on a high plane. *Bone.*

Oh, Brother

Boston, June 4.

Maximilian Becker and Peter Warren production of comedy in three acts by Jacques Deval. Stars Hugh Herbert and Arleen Whelan. Directed by Romaine Winslow; setting, Samuel Leve. Opened at Plymouth, Boston, June 4, '45; $3 top.

Allen Kilmer............Don Gibson
Sue Atkins............Susana Garnett
Charles Craddock............Hugh Herbert
Ethel Stares............Eva Condon
Rose............Sally Archdeacon
Larry............Kendall Bryson
Marion Cosgrave............Arleen Whelan
Amelia Boardwell............Catherine Doucet
Steve Foley............Lyle Bettger
Julian Trumbull............Forrest Orr
Connie Rowland............Inga Wahl
Joan Massilber............Gloria Stroock

In a farce built around a trio of burglars turned honest through obscure influence of love, Hugh Herbert draws laughs through his electric gestures and jittery grimaces in a first act which sets a fun pace the other two fail to follow. Yet worse plays have had long runs, and this one has sold the screen rights to Paramount on a deal calling for a $75,000 guarantee and a percentage of the theatre gross up to a ceiling of $250,000.

Inexplicably, Allen Kilmer, a penniless artist earnestly played by Don Gibson, takes a nap in a vacated Daytona Beach mansion. At same time, it is being burglarized by Herbert, as Charles Craddock, and his pretty aide, Sue Atkins (Susana Garnett). Sue notes resemblance of artist to a portrait on wall, and Craddock finds some letters which state that the son of household has long been missing. Crooks persuade artist to pose as returning scion.

Complications start when artist falls in love with his supposed sister, Marion Gosgrave, played not always with conviction by Arleen Whelan. Much to-do here concerning embarrassment of artist over sister's kisses, and second act deteriorates with a bathing girl scene for want of something better to keep it going. More of Miss Garnett, not permitted to develop much after first act, would help here. Wittier lines all around also would help.

Third act has crooks exposed, together with sly family lawyer, Julian Trumbull (Forrest Orr). But Marion's aunt, played flutteringly by Catherine Doucet, has been smitten by Craddock, and artist's attempted getaway also is foiled through Cupid's arrows wielded aggressively by Miss Cosgrave.

When this play foregoes high drama and confines itself to farce, where it belongs, it goes fairly well. Herbert does not have enough to do as the only real comedian. Eva Condon, Sally Archdeacon, Kendall Bryson and Lyle Bettger ably play minor parts.

Pix should be able to pep this one up. *Dame.*

The Wind Is Ninety

Boston, June 1.

Albert de Courville and Shubert production of drama in three acts by Captain Ralph Nelson. Features Blanche Yurka, Wendell Corey, Bert Lytell, Frances Reid, Kirk Douglas. Directed by de Courville; setting, Frederick Fox; costumes, Natalie Barth. Opened at Colonial, Boston, June 1, '45; $3 top.

Nana............Blanche Yurka
Joan............Joyce Van Patten
Tommy............Roy Sterling
Jimmy............Kevin Mathews
Chris............Donald Devlin
Bert............Teddy Rose
Doc Ritchie............Bert Lytell
Mr. Wheeler............Scott Moore
Jean............Frances Reid
Ernie Sheffield............Dickie Van Patten
Dan............Wendell Corey
Soldier............Kirk Douglas
Boy............Marty Miller
Youth............James Dobson
Young Man............Henry Barnard
Second Lieutenant............Gordon McDonald

Packing plenty of heart-throbs tied daringly to American war tragedies of today, this drama deals with the return to his family of a dead soldier. It's all based on mental telepathy, spiritualism and more than a touch of Christian Science to boot. It's about as delicate a theme as the theatre could produce at this time and would, in lesser hands with less competent acting, be offensive to those who have lost their boys, as well as mawkish or maudlin. A year or two after the war ends would seem to be the best time.

Yet, most of a capacity audience in the Colonial took it and apparently liked it, although many were in tears and a few left. Piece is well written and conceived, and competently acted, with a moral of hope for bereaved persons at the end. Comedy lines deftly inserted here and there to relieve tragic significance without marring it.

Curtain rises on typical American family on lawn of splendid set depicting old city home, all worried about boy in air force overseas. Bert Lytell as Doc Ritchie; Blanche Yurka as his wife, and Frances Reid as their son. Dan Ritchie's wife, joined by Dan's children, Donald Devlin as Chris and Joyce Van Patten as Joan, rejoice over letter from front.

But Dan, played with splendid restraint by Wendell Corey, appears in dight captain's uniform, guided by an unknown soldier from first world war. Both are dead. Dan wants a last glimpse of his loved ones, and his comrade, Kirk Douglas, has obviously been through it before.

A telegram arrives with news of Dan's death. Dan vainly tries to prevent delivery. Then he watches his family break down, outside the scope of his efforts to comfort them. He cannot bear to admit that he is dead. They cannot see him and only dimly sense his presence.

After some pretty potent tension in this situation, family memories revive the past. Dan watches while his own self as a nine-year-old lad comes into the picture. He watches himself as a youth, as a fellow of 21 wooing his wife, as a second lieutenant going off to war and death, full of ideals. Some bitter lines, dwelling upon the futility of war, tighten an exchange of conversation between the spirit and his earlier counterparts.

Desperately Dan struggles to reach his parents, to assuage their grief. Finally he learns that he can utilize their memories through a sort of spirit-world mental telepathy. The moral, which may seem empty to some of those whose loved ones have joined our million dead, or whose men now face death, is that there is comfort in the thought that the spirit lives on.

The play actually holds up well. "The Wind Is Ninety," with a good title taken from aerial term meaning east wind—which in this case wafts imaginary kisses to family from overseas—certainly stirs.

If it has a serious flaw, apart from a certain slowness of tempo, it is the dubious timeliness of the piece. Yet a majority of the audience did not mind, and good acting all around got wow hands. Set is a knockout.

Dame.

Warrior Come Home

Buffalo, May 30.

Max Brown and Frank McCoy production of comedy in four acts by Aben Kandel. Features John Alexander with McCoy stock; staged by Marion Gering; setting, Claude A. Lewis. At Erlanger, Buffalo, opening May 29, '45.

Frank McCoy, currently doing an "Off From Buffalo," comes up with this second virgin script for tryout by his summer stock. Day before opening he ducked for California to stage Coast production of "School for Brides." He should have stood in Buff—this one needs him, and badly.

"Warrior," which is definitely a misnomer, pivots superficially between high comedy of the career-woman in industry type and heavy-handed farce of the blessed event school. There are some well-written and saucy scenes but they fail to hang together. The dialog is prolix, unnecessarily blue in splots, and sex rears its head frequently and without provocation. John Alexander, in the leading role, sparks the production. The theme seems to have more than a glimmer for stage success, but its treatment is presently too multi-fauceted to leave anything but a diffuse and incoherent overall impression.

Story line has Alexander typed as a Tory industrialist returning to his plant after a 14-month stranding in Europe. Finds his son gone to the wars and his former secretary (now his daughter-in-law) in charge of the shop. Action deals with his efforts to displace the girl with mother versus career arguments and numerous other cumbersome devices. The biologic-maternity angle is belabored to a tedious fare-thee-well.

It won't be too easy to find in this haystack the bright needle necessary for a successful Broadway showing. An inordinate amount of effort and skillful major pitchforking is indicated. While the basic theme is timeworn, there are some slants which should have appeal for pictures.

Burton.

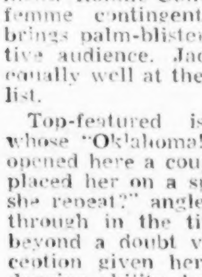
Smoke Delays 'Father'

Chicago, June 5.

When smoke came through a ventilator as somebody doused a short-lived flame with a bucket of water backstage during a matinee of "Life with Father," performance of the latter, at the Erlanger, was delayed last Wednesday.

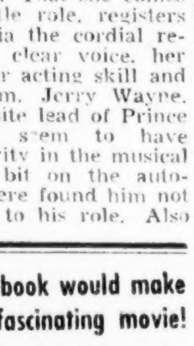
Charles Wright, who plays Clarence Day in the play; as house lights went up and exits were opened to air the house, advised the audience that everything was okay, following which the play resumed.

People say this book would make the most fascinating movie!



Written by popular Caryl Bergman, famed dancing star of "Rio Rita" and other Broadway smash successes. Praised by Walter Winchell as *"the romance which reviewers embraced."*

Dance On, Tzigane!



by CARYL BERGMAN

Dorrance & Co., Philadelphia $2.50

SAMUEL FRENCH
SINCE 1830
Play Brokers and Authors' Representatives
25 West 45th Street, New York
811 West 7th Street, Los Angeles

Literati

Judge Arnold Okays Esquire

Judge Thurman Arnold of the U. S. Court of Appeals smacked Postmaster General Frank C. Walker down pretty sharply Monday (4) in the Court's unanimous decision giving Esquire Mag back its second class mailing privileges. Upsetting a district court decish upholding Walker's ban on the mag as immoral, Arnold bluntly told the P. O. Dept. to stick to delivering mail instead of tackling hazy moral problems, and not to try and decide what might offend "people of refinement."

Arnold stated the Postmaster General hasn't the power to decide "what is good for the public to read and then to force compliance with his ideas by putting editors who don't obey at a competitive disadvantage." (Revocation order would have cost Esquire $500,000 yearly.) Declaring that Federal censorship, freedom of the press, and freedom of competitive enterprise were involved, Court said plainly: "We hope this is the last time that a government agency will attempt to compel the acceptance of its literary or moral standards relating to material admittedly not obscene."

Back Home For Bonus

Virginia Irwin of the staff of the St. Louis Post-Dispatch (Pulitzer) has received a bonus in the form of one year's salary for her work in the European war theatre before being disaccredited and ordered sent home by the high command. Miss Irwin and a reporter for a Boston newspaper disregarded Army orders and entered Berlin before the Nazis capitulated to the Russians in the German capital. Joseph Pulitzer said Miss Irwin, who wrote three stories from Berlin before being disaccredited, had done an outstanding job. She was in England with the Red Cross before being transferred as a war correspondent.

Doubleday's $26,500 Prizes

Names of winners in three major literary contests for purses totaling $26,500 are being made public today (Wed.) by Doubleday, Doran.

Leading the tally is the $20,000 award in the novel contest which opened June 1, 1944. This plum goes to Mrs. Elizabeth Metzger Howard, poet and short story writer, erstwhile of Wilkes-Barre, Pa., now of Winter Haven, Fla. Her novel, picked from 500 submitted in the contest, is titled "Before the Sun Goes Down," and is the story of a small Pennsylvania town in the 1880's.

The second award, of $4,000, is the new writers' prize, won by Charles Edward Fenton of New Haven, Conn., for a first novel called "But We Had Fun." Formerly a tail gunner with the RCAF, Felton wrote a story dealing with a vet's readjustment to life in mufti. Included in the 4G which he gets is $2,500 as an option for motion picture rights paid by 20th-Fox, which cosponsored this contest with the publishers.

The final $2,500 tidbit goes to Fannie Cook, native of St. Louis, who submitted an entry in the George Washington Carver memorial contest for book dealing with the American Negro. The book is as yet untitled; it deals with a Negro family's transition from the depression to improved economic status.

All three volumes are skedded for 1946 publication.

N. Y. Post Buys Bronx Home News

Mrs. Dorothy S. Thackrey, prez and publisher of the N. Y. Post, has bought the Bronx Home News, which for a long time was one of the most profitable nabe sheets in the country. Her husband, Ted O. Thackrey, who's g. m. and editor of the Post, has been made president of the Bronx outfit.

Home News, founded as a weekly in 1907, became a daily in 1922. Intensely neighborhood-minded, a possibly apocryphal story illustrates the paper's type of angling. Report is that a bannerline one day: "Bronx Boy Leads Russian Reds." The yarn was about Leon Trotsky, who did live in the Bronx for a few months, becoming head of the Red Army.

Pocket Books' Royalty Rate

Pocket Books pay 1c royalty up to 150,000 and 1½c thereafter on all publications. It just brought out Bennett Cerf's third anthology, "Jokes," with a first print order of 600,000 copies, a record. His two previous for Pocket Books (25c retail) were titled "War Humor" and "Cartoons," each selling over 1,000,000.

Cerf's "Try and Stop Me" is a Simon & Schuster bestseller and he's expanding his comedic collection into a forthcoming $1 book, "Laughing Stock," for Grosset & Dunlap publication, again illustrated by Carl Rose, who did "Try." G&D is now a Random House affiliate. Cerf is prez of RH.

CHATTER

Robert Bellaire, United Press foreign correspondent, newest member of Writers' War Board.

Richard L. Brown, of Chicago, tips that Peoples and Places, monthly mag, will resume publication this month. He's m.e.

Bill Ornstein's piece, "Movies for the Theatres at War," appears in latest issue of Swing magazine. He's Metro trade press aide in New York.

Stars and Stripes, GI daily newspaper, started publishing a Pacific edition in Honolulu last week, the first time that S&S has invaded the Pacific war theatre.

Dr. Herman Lissauer writing a biography of King Philip III of Spain, based on research work turned into the Warners library for "The Adventures of Don Juan."

Milt Caniff's "Male Call," collection of 112 GI comic strips just published by Simon & Schuster, has all the author's royalties and publishers' profits donated to Army Emergency Relief.

Leslie Grinnell, publicity director for Macmillan, resigns June 1 to build up her health and to be with her father in Boston. Her aide, Cynthia S. Walsh, will carry on for Miss Grinnell.

It's Dr. Cy Hungerford now. Well-known cartoonist of Pittsburgh Post-Gazette, whose work is widely-reprinted throughout the country, was awarded the honorary degree of Doctor of Art by Washington and Jefferson College, Washington, Pa., at its annual commencement exercises.

Purchase price on the Clyde M. Murphy novel, "Glittering Hill," went up another notch when the book's circulation passed the 50,000 mark. Screening rights were purchased by Sam Jaffe and Lloyd Bacon from E. P. Dutton with an escalator clause under which the price depends on the book sales prior to film production.

Thesps Will Tour

Continued from page 1

Raymond Walsh and William S. Gailmor.

According to Chodorov, five or six troupes will be formed by the committee for the UNO job. Each troupe will include one or two name stars, with some of the stars joining the groups only for short periods when their professional commitments give them the time for this extra-curricular work. The troupes will tour the midwest states, concentrating in areas where isolationism used to be entrenched. They will perform a special play being written for the caravans, stressing need for American support of the coming world security organization.

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CHATTER

Broadway

Ex-legit p.a. Ned Armstrong to edit a paper in Hobbs, New Mexico.

Leonard Sillman, Republic producer, in town looking for scripts.

Wife and children of Leonard Levinson in from Coast to spend summer here.

Mrs. Jack (Winnie) Pearl into Flower-5th Avenue hospital today (Wed.) for operation.

Sam Shayon, gen. mgr. of William Morris agency's Coast office, trained back to Hollywood Monday (4).

Edward Matthews, who played both Jake and Porgy in "Porgy and Bess," now concertizing in Mexico.

Clifford Smith, president of the St. Cloud circuit of 12 theatres in N. J., in town on film deals and other matters.

Mrs. Helen Hall Rathvon, wife of N. Peter Rathvon, RKO prexy, in Hawaii, as an American Red Cross supervisor.

Mack Gordon, the songwriter, east on recuperative stay. Lost some weight and feeling better after recent Coast siege.

Irving Cohen, 15 years in Paramount's legal department, joined Howard B. Reinheimer, theatrical attorney, this week.

C. B. McDonald, theatre division manager for RKO, and Ray Connors, mgr. of the Palace, who was with him, back from Miami.

Constance Talmadge having trouble with the leg which was recently pierced by a swordfish while in for a swim at a Cuban beach.

Pat Kirkwood, London screen actress brought to this country by Metro, arrived in Hollywood last week, accompanied by her mother.

WB's dance stager LeRoy Prinz returned to Hollywood over the weekend after an intensive talent quest, especially for "Night and Day," the Cole Porter filmbiog.

Samuel Hopkins Adams partied at Algonquin hotel Monday (4) afternoon by Reynal & Hitchcock, publisher of his new book on the late Alexander Woollcott.

J. H. (Jack) Del Bondio to produce "Young Mrs. Halloway," new play by George Batson, who wrote last season's "Ramshackle Inn," ZaSu Pitts starrer.

Joe Pincus, head of 20th-Fox talent in the east under Joe Moskowitz, has left N. Y. for the Coast to join Moskowitz for studio huddles there. Pincus plans two-week stay.

Paramount's studio publicity chief, George Brown, along with his wife and daughter, due in from Hollywood June 16 for a fortnight. Latter's first trip east in some time.

Don Alfonso orch from Ciro's, Hollywood; Cedric Wallace Trio from Le Ruban Bleu, N. Y., and the Denishawn Dancers set for Walter Jacobs' Lake Tarleton Club, Pike, N. H., this year.

Columbia Pix held national finals of its "George Sands Talent Search" at 21 last night (5). Judges were Carter Blake, Ted Collins, Marge Morrow, E. E. Diestel and Victor Keppler.

Hollywood

Frank Pope joined the PRC flackery.

Faye Emerson ailing with laryngitis.

Dennis Morgan laid up with bronchitis.

Nunnally Johnson to Las Vegas on vacation.

Marilyn Johnson hospitalized with pneumonia.

Dorothy Bennett hospitalized with appendicitis.

Scott Elliott recovering from major surgery.

Joseph Hazen in town for huddles with Hal Wallis.

Alan Ladd and Sue Carol sunning at Palm Springs.

Bill Bendix bought a new home in Pacific Palisades.

Sol Polito, cameraman, recovering from appendectomy.

Paul Henreids adopted a four-month-old daughter.

John Lund in from Broadway to thesp for Paramount.

Audrey Long and Ed Rubin bought a ranch at Lone Pine.

LeRoy Prinz returned from a Broadway business tour.

Tito Guizar booked for nitery and radio dates in Rio de Janeiro.

Don Terry resuming his film career after three years in the Navy.

Edward Everett Horton treks east in two weeks for summer shows.

Peggy Ryan ordered by her medico to take several weeks' rest.

Wild Bill Elliott stocking a breeding ranch for his name horse, Thunder.

Sara Allgood, British actress, getting her final American citizenship papers.

John Hodiak returned to "The Harvey Girls" after a siege of mumps.

Dave Fleischer, cartoon producer, recovering from emergency appendectomy.

Gaston Longet, cameraman, returning to RKO after 40 months in the Navy.

Clifton Webb in from New York to start work in "Razor's Edge" at 20th-Fox.

Brenda Joyce to Camp Gordon, Ga., to join her husband, Major Owen Ward.

James R. Grainger, Republic prexy, in for 10 days of huddles with Herbert J. Yates.

Betty Hutton junketing to New York when she finishes her current picture chore.

Frank Smith, publicist, suing Superior Pictures for $2,500, claiming unpaid salary.

Stanley Rose, book shop owner, joined Dave Diamond agency as literary editor.

Sid Edgar Rainey Ludlow-Hewitt, of the Royal Air Force, guesting with Jack L. Warner.

Pat Kirkwood in from London to report for work in "No Leave, No Love," at Metro.

George van Saake, Dutch artist, painting portraits of Veronica Lake and Bill Bendix.

Norman Seigel, formerly with the Cleveland Press, checked into Paramount's flackery.

Katina Paxinou returns to picture work this week in "Confidential Agent" at Warners.

Lester White, Metro cameraman, hospitalized after heart attack on "A Letter for Evie" set.

King Vidor and former wife, Eleanor Boardman, sued for $50,000 on a real estate deal.

Peter van Eyck, former film actor and now an Army lieutenant, is stationed in Germany.

Baby Marie Osborne, onetime moppet star, resumes acting in "The Stork Club" at Paramount.

John Wildberg in town for huddles with Mary Pickford about the filming of "One Touch of Venus."

J. J. Shubert in town to huddle with George Shafer on a series of operettas for the West Coast.

June Preisser sends word that she is held over for another month at the Casino Atlantico, Rio de Janeiro.

Sheik Hafidh Al Kadi and his brother, Mustafa, gandering the film studios on their way back to Bagdad.

Greg Toland, cameraman, reported for work on the Goldwyn lot after a delayed air trip from South America.

Jo-Carroll Dennison back from New York after farewelling her husband, Phil Silvers, on an overseas tour.

Bobby Blake, Red Ryder's little Beaver, teamed up with his brother and sister for a Seventh War Loan pitch.

S. Ganguli, Paramount's general sales manager for India, Burma and Ceylon, ogling new product at the studio.

Bing Crosby celebrates his 13th year at Paramount and his 35th feature with the start of "Blue Skies."

Danny Dare returned from New York to produce the Heywood Broun novel, "The Sun Field," at Paramount.

Hermes Pan shifted temporarily from 20th-Fox to Paramount to handle dance numbers for "Blue Skies."

Sgt. Stuart H. Aarons, on leave from Warners legal staff, awarded the bronze star for achievement in the Philippines.

Commander John Ford, recovering from a leg fracture, resumed direction of "They Were Expendable" at Metro in a wheel chair.

Larry Morey and John Sutherland, formerly operating as Plastic Cartoons, changed the company tag to Morey and Sutherland Productions, Inc.

Oscar Hammerstein, II, checked in at 20th-Fox to huddle with Otto Preminger on "Romance With Music," based on the life of Oscar Hammerstein, his grandfather.

Chicago

Mrs. Ben Bernie, widow of the maestro, in town visiting friends.

Frank Clark, manager of the Rialto, Champaign, Ill., on the sick list.

Catholic Actors Guild sponsoring variety show and dance June 7 at Knickerbocker hotel.

Ted Weber, head of the Chicago Sun amusement advertising department, confined to hospital.

Alan Edelson, flack of Bismarck hotel, may shift to New York to become Hildegarde's tub thumper.

Frankie Masters orch will head the new revue at the Boulevard Room of the Stevens hotel opening June 15.

Leonard L. Klein, formerly of Omaha, has taken over the Eclipse Theatrical Scenic Studio from Charlie Tichenor.

Howard da Silva, Paramount player, working on a book covering his theatrical experiences, tentatively titled "Out of the Pit."

Ethel Shutta, at the 5100 Club, has been informed that her husband, Lt. Col. George Kirksey, former UP sports writer, has been awarded the Bronze Star for gallantry in action.

Actors Club of Chicago, located in the former Blair Wollock mansion on the near northside, had formal opening last Saturday. Club has membership of 135, mostly radio actors and directors.

Edgar Bergen, en route to New York to discuss his overseas jaunt for USO-Camp Shows, made the rounds of Chi branches of the Purple Heart circuit for USO between trains over the weekend.

Minneapolis

By Les Rees

Carol Bruce at Hotel Radisson Flame Room with Melody orchestra.

W. H. Workman, M-G-M branch manager, back from a Florida vacation.

Dorothy Lewis ice show into Hotel Nicollet Minnesota Terrace for the summer.

Paramount held invitation screening of "Incendiary Blonde" at St. Louis Park theatre.

Jimmy Dorsey cancelled scheduled Orpheum engagement because of illness necessitating his return to California.

Leonard H. Goldenson, Paramount veepee in charge of theatre operations, and Eddie Hyman, his assistant, in town.

Charlie Jackson, Warner salesman, and Clem Jahnick, Delano exhibitor, split $175 Northwest Variety club jackpot by guessing closest to V-E Day.

M. A. Levy, 20th-Fox district manager, to Des Moines to set up world premiere of "State Fair" with 75-day-and-date bookings already lined up for state.

Pittsburgh

By Hal Cohen

Cappella and Patricia held over for two more weeks at Nixon Cafe.

Carlos Pugliese, who founded "21" restaurant here, out of Army after three years.

Terrace Room of William Penn hotel folding for the summer on Saturday (9).

Nitery owner Bill Green, home on first leave from Navy, has slimmed down 25 pounds.

Saxman Larry Sims, just discharged from the Army, has joined the Jan Garber band.

Buster Crabbe's 7-people aquatic show booked for a single-day's stand at West View Park in July.

Joe Feldman and Ben Steerman won Variety Club's first annual duplicate bridge tournament.

Jimmy Nash, UA salesman, on indefinite sick leave, replaced on Bill Shartin's staff by Mickey Hartz.

Louis Canale, brother of Hollywood Show Bar's Virginia Canale, awarded silver star for bravery in action.

St. Louis

By Sam X. Hurst

Willie Shore headlining show at Chase Club.

The Maxims held over at Club Continental, Hotel Jefferson.

Will Zotas, 23, son of Chris Zotas, owner of the Roosevelt, has won an Army war medal for proficiency in German campaign.

Heavy demands for cuffo ducats for the Nazi atrocity films resulted in adding two more shows. A total of 16 were given.

Eddie Cantor's p.a. with a War Bond Sales troupe drew 7,500 bond paying customers to the Henry W. Kiel auditorium last week.

Guarantee fund for Municipal Theatre Assn's forthcoming season has reached $139,942. This is more than $20,000 pledged last year. Guarantors are paid off at the end of the season.

MARRIAGES

Harriette Smith to Lee Savin, Chicago, June 3. Bride is former Chi manager of Bourne Music Co.; groom is asst. to prez of Musicraft Recording Co., N. Y.

June Carlson to Donald C. McKean, Los Angeles, June 2. Bride is a screen actress; groom an independent producer.

Ruth Harrison to Howard Tallis, Beverly Hills, June 3. Bride is talent agent; groom an advertising exec.

Marjorie Holliday to Michael St. Angel, Los Angeles, June 4. Bride and groom are film players.

Elouise G. Shea to John Warren Hull, Boston, June 4. Both are on "Vox Pop" radio program.

Jane Lester to Leonard Feather, New York, May 18. Groom is music critic.

Elizabeth Wragge to Raymond Glendon, New York, June 1. Bride is radio actress; groom, engineer on NBC.

Irene Nelson, WAVE, to S fc Charles W. Hall, Sampson, N. Y., May 31. Bride was former vocalist with Boyd Raeburn orch.

Marte Pemberton to Busby Berkeley. Marriage took place in Bolivia last April, announcement was made June 4. Groom is stage and screen dance director.

Florence Aquino to S. Jay Kaufman in N. Y., June 3. Bride currently in "A Bell For Adano"; groom is the publicist.

OBITUARIES

KITTY SHARP

Kitty Sharp, 90, retired actress and reputed to have been the last living member of the cast of "The Black-Crook," whose naughtiness created somewhat of a furore in the New York of 1860, died recently in Saratoga Springs, N. Y., where she had made her home for a number of years.

Born in New York City, she made her stage debut at an early age, teamed with her sister in a vaude act which had been a featured olio attraction with many of then famous rep troupes. When 19 she branched out as a single, billed as "The Greatest Sand Dancer," sharing top-line billing with Lillian Russell at Tony Pastor's and Koster & Bials, N. Y.

In 1873 she toured as feature attraction with the Cooper-Bailey Circus. While with it she married Fritz Smith, known professionally as Eddie Fritz, a leading clown of that era. Couple accompanied the show to Australia, where the operators cleaned up. Couple retired in the late 90's and made their home in Saratoga Springs. Her husband died 15 years ago.

Only one of their children went into the profession. He was Edward, who became one of England's big acrobatic clowns and pantomimists. He later teamed with Fred Cornella under team name of Cornella and Eddie, with duo recently appearing with Olsen and Johnson shows and units.

WILLIAM ROSELLE

William Roselle, 67, well known legit actor, died June 1, in the Kane Pavilion, N. Y., where he had been a patient for the past two months.

Roselle was born in New York City and made his first appearance on the stage with Ada Rehan and Otis Skinner in 1902. He was later prominent in the productions of John Golden, the late Sam Harris, Lee Shubert and William A. Brady.

For a season or two he was featured in "Our Wives" both in New York and on the road, and in the early '20's he appeared in several editions of "Ziegfeld Follies" and was in the original cast of "A Connecticut Yankee" at the Vanderbilt theatre, N. Y. In 1928 he acted in "Tonight at 12" and "The Leopard Man," after which he went to Chicago to play in George Kaufman and Moss Hart's "You Can't Take It With You." In more recent years he was with "On Borrowed Time" at the Longacre, N. Y., and "The Man Who Came to Dinner." Last season he toured in Max Gordon's "The Doughgirls."

He was a member of The Lambs, Actor's Fund of America, and one of the earliest members of Equity. He is survived by his widow.

JERRY McGEE

Jerry McGee, 53, vaude performer and minstrel man, died in Kansas City, June 3.

Born in Brooklyn, McGee with Gus Van and the late Joe Schenck, sang around the town at political shindigs and clambakes when the three were jockeying trolley cars before adopting the stage as a profession.

Prior to hitting vaude, he had spent several seasons with Benny Fields' Minstrels. After that he had done a singing single and later was teamed with several partners.

Leaves a widow, son and daughter.

J. LOUIS ROME

J. Louis Rome, 53, theatre circuit operator in Baltimore, died in that city June 4, following a heart attack in the office of Frank H. Durkee, another exhibitor. Rome was about to attend a meeting of the Forest Park Theatre Co., of which he is a director. Most of his houses were nabes.

Survived by widow.

Former Chief Barker of the Variety Club, Rome had headed many charity drives in Baltimore. He was Maryland state chairman of the film industry's Fifth War Loan drive in 1944. He had been under treatment for a heart ailment for about a year.

NEIL L. KINGSLEY

Neil L. Kingsley, 61, who had been in the advertising department of N. Y. Sun, died May 30 in New Rochelle, N. Y. Kingsley had been in charge of the Sun's theatrical advertising for 25 years and held similar post on the old N. Y. Globe. His work brought him in contact with producers and others of show business.

Survived by son, Sgt. John L. Kingsley, now in the Pacific; and two daughters, Hazel Kingsley and Mrs. Maybelle Gates.

SAMMY BLUM

Sammy Blum, 56, stage and screen comedian, died June 1, at his Hollywood home following a heart attack. Born in New York City, Blum learned the rudiments of acting under such producers as William A. Brady, David Belasco and Henry W. Savage.

He entered pictures in 1905, with J. Stuart Blackton, and was one of the first stage comedians to appear on the screen.

Surviving are his son, Everett, and three sisters who live in the east.

A. J. JEFFREY

A. J. Jeffrey, 45, United Artists Canadian sales manager, died in Toronto, June 4. He had been with the company for the last 19 years, joining U.A. first as salesman. He moved up to be branch manager of Toronto and later succeeded David Coplan as the company's sales chief in Canada.

Jeffrey had been ailing for several months and planned to go to Boston this week for a major operation.

Survived by widow.

LT. JOHN FRAZER

Lieut. (j.g.) John Frazer, former radio announcer, was killed in action on May 11 while serving with the Navy in the Pacific, according to word received in Hollywood.

Prior to joining the Navy, he worked on numerous NBC programs, including Chase & Sanborn, Signal Carnival and "Noah Webster Says."

Survived by his widow and infant daughter.

BUCK SINGER

Sumer (Buck) Singer, 38, motion picture ad executive with Buchanan agency, died suddenly on Monday night (4) at his home in New York. Apparently in good health during the day, he worked until around 7 o'clock Monday evening.

Leaves a wife and two children.

GOLDIE MAE PADEN

Mrs. Goldie Mae Paden, 55, contralto with Chicago Civic Opera for 25 years, died May 27, in Indianapolis. She retired in 1938.

Survived by son, Wilbur, with whom she sang operatic duets in Chicago for seven years.

JOHN W. HICKS, JR.

John W. Hicks, Jr., 58, Paramount International president and vice-president and a director of Paramound Pictures, died June 1 in New York.

Details in picture section.

Leonard Scheffer, 54, tax consultant, died in Chicago, May 29. He was well known in show business having been tax consultant to many theatrical personalities and band leaders, and also was asscoiated with Music Publishers Holding Corp.

Survived by widow, daughter, two brothers and a sister.

Brother, 38, of Major Irving Somach, died June 4 in New York after a lingering illness. Major Somach is a w.k. show biz medico and play financier.

Oliver M. McCracken, 72, retired motion picture distributor, died May 30, in Beverly Hills, Calif.

Agnes Mary Dell, 75, freelance screen writer, died May 25, in Hollywood.

BIRTHS

Mr. and Mrs. Jack Spatz, daughter, in N. Y. June 2. Father is contact man with Bregman, Vocco & Conn music publishing house.

Mr. and Mrs. Sam Bramson, daughter, New York, May 30. Father is in the cafe department of the William Morris agency; mother is the former showgirl, Terry Kelly.

Mr. and Mrs. Eddie Smith, son, New York, May 24. Father is talent agent; mother is former dancer known professionally as Melba.

Mr. and Mrs. John Loder, daughter, Hollywood, May 29. Mother is Hedy Lamarr; father is a film actor.

Mr. and Mrs. Jose Manzaneres, daughter, Chicago, May 26. Father is bandleader at Colony Club, Chi.

Mr. and Mrs. Frank Pudis, son, Pittsburgh, May 26. Father manages Northside theatre.

Mr. and Mrs. Walter Hyde, daughter, New York, June 3. Father is in the cocktail dept. of William Morris Agency.

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